

सिरिरयणसेहरसूरिहिं संकलिया

सिरिसिरिवालकहा

पदमभाओ

SIRI SIRIVĀLAKAHĀ

of

Ratnas'ekharasūri.

Part I.

Edited and published

With an exhaustive Introduction, Translation and
critical, explanatory and grammatical Notes,

by

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with

a foreword

by

Prof. K. V. Abhyankar, M. A.



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Illustration

Shree Siddhachakrajî or Navapadajî

Foreword

It gives me much delight to get this occasion of writing a short foreword to the present edition of Ratnas'ekharasūri's Sirisirivalakahā undertaken by my pupil Vadilal Jīvābhai Chokshi. B. A. (Hons). I was eagerly waiting for such an occasion for a long time ever since I began teaching Ardha-Māgadhi in the Gujarat College in 1923. Mr. Chokshi has made a very appropriate selection as the book is one of the most important books in the story literature in Ardha-Māgadhi of the Jainas, and if the present edition receives a warm reception at the hands of the college-students and the general public, as it is expected to do, not only the editor will look upon his efforts as amply rewarded, but the students and scholars will get a sort of confidence and stimulus to do vigorous critical and original work in Ardha-Māgadhi which is a keen necessity of the day on account of several reasons.

The Yasovijayji Jaina Granthamālā, the Āgamodaya Samiti, the Ātmānanda Jaina Sabhā, the Sanātana Jaina Granthamālā, the Arhatamataprabhākara Kāryālaya and many other institutions have done and are doing an invaluable service to the spread and popularity of the Jaina Literature and Philosophy in Ardha-māgadhi and Sanskrit. The editions brought out by these institutions have generally been authorita-

tive, correct and reliable. They have been, no doubt, of considerable help to scholars and students trained in the modern western methods of criticism and scholarship who by the use of these editions get their ground prepared for doing further work of exploring the vast field and doing research-work therein. The number of Jaina students and scholars trained in the western method is gradually increasing and side by side with it, it is natural that the appetite for critical apparatus should also be on the increase. Editions based on a critical examination of the Manuscript-material available and furnished with scholarly and critical notes and introduction are expected to quench the appetite, and it is no doubt a welcome feature that people have turned their attention now in that direction.

The present volume will have, I hope, its second edition more critical and scholarly as the editor expresses it in the preface, and it will be quite justified and reasonable on my part to expect a school of critical editors opened by Mr. Chokshi and his circle of friends in Ahmedabad doing a great service to the Sacred Literature of the Jains in the modern critical way.

Gujarat College
AHMEDABAD.

July 1932.

} K. V. Abhyankar,
Professor of Sanskrit &
Ardha-Māgadhî.

Preface.

A word of explanation is necessary for undertaking the present edition of Ratnas'ekharasûri's Sirisirivālakahā. It is prescribed by the University of Bombay as a text-book in Ardha-Māgadhi for the First Year Arts examination. The whole of the book contains 1342 stanzas in all, but in the present volume there are edited only the first 400 stanzas, which form the portion prescribed for the F. Y. A. Examination of 1933. The idea of editing this book was entertained by me at the suggestion of my revered prof. K. V. Abhyankar, under whom I passed the two most important and golden years of my college career, to whom I owe all my learning and scholarship, and who has always borne towards me fatherly love and affection by giving me invaluable help and instructions from time to time. It was under him that I learnt the most invaluable lessons of life. The most important qualities in him that attracted me most were his sincerity, fatherly affection towards his pupils, simplicity of life,

and the capacity to take infinite pains which is, as somebody has said, 'the first and the most important quality in a genius'. In him I have found an ideal Professor who has always seen his welfare in the welfare of his students—a very high ideal which only few Professors can achieve. Hence it is that I take this opportunity, in this short preface, of paying my homage to my worthy *Guru* by bending down my head to him in veneration. But the less said the better. Therefore, apart from this digression which can not be helped, I shall come to the subject proper.

Although I entertained the idea of editing this book long ago, I was not able to commence the work soon on account of various distractions and difficulties. It was, however, a few months before, that I began the work in right earnest. The chief aim with which I undertook the work was to enable the University students to get copies of it, there being very few copies of it (published some years ago by the Āgamodaya Samiti : Surat) available in the market. Another consideration which goaded me to do the work was the wide spread popularity and importance of the book in the Jaina world, and the unparalleled greatness of the subject with which it

deals. It discusses the topic of the *Navapada* by giving us in beautiful, lucid, and simple Prākṛit verse, the life-story of king Shripāla and his queen Mayanasundarī, which the Jainas always cherish in their hearts, especially in the days of the *Āyambūla Oil Festivals*, and which has enabled the Jainas for ages to-gether to accomplish their spiritual welfare. It is the story of king Shripāla that has created a very high respect for the *Navapada* in the minds of the people; and it is the same story that has purged the hearts of many of their several impurities by exhorting them to practise the *Āyambūla* penance with great fondness and delight giving up all attachment to sweetness and taste. There was a third consideration also viz. to make this book useful to persons interested in the study of *Artha-Māgadh* and the Jaina Literature.

It is with these considerations in view that the work of editing this volume has been undertaken. The text has been based mainly upon the printed text of the *Āgamodaya Samiti* edition, which is the most trustworthy being edited by the reverend Jaina Āchārya Shree Sāgarā-nandasūrishwarjī who has earned for himself the title of 'Āgamoddhāraka' by his editing almost all the Āgamas of the Jainas and many

other important books which would hardly have been possible without his great learning and scholarship. On account of want of time at my disposal and various other considerations I have not been able to go through the various Manuscripts which are available at some Bhandāras ' and ' Upās'hrayas'. However, I intend to do this at a later date. But in this volume I have given an exhaustive introduction, having collected all available and useful information about the author, his works, his date, his *Gachchha*, his predecessors and his pupils etc. I have traced the origin of the story literature of the Jainas and have explained the purpose etc. of the author in writing it. For the benefit of the students I have given also a brief summary of the portion prescribed from the story, and at the end of the introduction I have instituted a comparison between Sirivālakahā and Kummāputta so that the students might have a comparative study of the two books. Over and above the introduction I have given a word for word English translation of the text, and full explanatory, critical, and grammatical notes in English—which is a special feature of this book. One more special feature is the illustration of the *Siddhachakra* or the *Navapada*

which is given on P. 8 of the notes. In the beginning there has also been given a short foreword by Prof. K. V. Abhyankar for which I am greatly indebted to him. Here I must also express my gratefulness to Sjt. Mohanlal Dalichand Desai, B.A.L.L.B. Advocate who has furnished me with some valuable information about the author, his works, and predecessors etc. My thanks are also due to Divānbahādur K.H. Dhruva who helped me in understanding the metres that are discussed at the end of the introduction.

For purposes of translation and notes there was taken at several places the help of the अवचूरि (i. e. the commentary) published in the Āgamodaya Samiti Edition, the name of its author being not definitely known. In his 'Upod-ghāta' in the Āgamodaya Samiti Edition, however, the reverend Āchārya Nāgarānandasūriji says that 'there is a belief that the अवचूरि is written by Shree Kshmakalyānaka ("श्री क्षमा-कल्याणकैर्विहितेति प्रघोषः ").' Some help has also been received for certain explanations and notes from some Jaina Sādhus and friends. My thanks are also due to Messrs. B. G. Parekh, S. A. Kapadia and Sarabhai Nawab who helped me in making fair copies of my original notes and trans-

lation, in examining proofs, and in procuring certain books of reference, which rendered me an invaluable help in making the book ready in time.

I am also thankful to the Jaina journalist Chimanlal Nathalal Shah *alias* Shreekanta who is the manager of the Vira Sāsana Printing Press which is under the patronship of the Virasamāj the well-known Jaina institution of Ahmedabad, for doing the work of printing quickly and efficiently. I should also say, before closing this preface, that in spite of all the care being taken there might have remained some mistakes for which the readers would, I hope, forgive the editor and correct them sympathetically. In the end let me say that my labour will be fully rewarded, if the readers are enabled to understand, grasp and appreciate the story with the help of the introduction, translation and notes and are inspired to cherish in their hearts great love and adoration for the Desire-yielding Tree—*Kalpavṛkṣa* of the ‘Navapada’.

V. J. Chokshi.

July 12, 1932

Introduction

1. The story of Shripāla occupies a very important and prominent place of the story in the *Story Literature* of the Jainas. It is looked upon with such great reverence and sacredness by them that it has become enshrined in the hearts of all the Jainas—young and old, from very ancient times. Its popularity and greatness can be seen from the zeal and devotion with which they read—in the days of the *Āyambhāta Olis*—and translate into action the useful spiritual lessons which they learn from the *Rāsa of King Shripāla* or Shripāla Chariṭra, composed by the great Upādhyāyas Vinayavijayaji & Yasovijayaji and based on our author Ratnas'ekharasūri's Sirisirivālakahā, the very text that is edited in this volume. Its greatness can also be seen from the fact that our author puts it in the mouth of the Great Sage Gautamaswāmi, the first *Ganadhara* of Lord Mahāvira, who reveals it to the well known Jaina King Shrenika who was an ardent adherent of Jainism. This is done, evidently, not only to create an atmosphere of antiquity

round the story, but to convey home to the readers the supreme greatness and importance of the topic with which it deals, implying that even such a great sage as Gutamaswāmi himself testified to it by emphasizing it to his devout follower king Shrenika.

2. But what is that great topic which makes

The topic of the story also so great? It is the Navapada the *Navapada* the most sacred and significant expression in Jainism, which gives in brief the sum and substance of the whole of the Jaina Religion. It connotes the nine most important *Padas* or *Dignities* in Jainism consisting of *Panchaparameshthi* (the Five High Souls)—viz. the Arihanta (or the Tirthankara or the Jina), the Siddha, the Āchārya, the Upādhyāya and the Sādhu—and the *Four-fold Religion* consisting of सम्यग्दर्शन, म्यग्ज्ञान, सम्यक्चारित्र and तप i. e. Right Faith, Right Knowledge, Right Character and Penance. (All these Nine Dignities are fully explained in notes on St 1.) The *Panchaparameshthi* are regarded as the प्रवर्तकs (i. e. the establishers or founders), the संचालकs (i. e. governors) and प्रचारकs (i. e. the propagators) of the various doctrines and principles of Jainism such as the Jivavichāra, the Nine Tattvas, the Karma

Theory and the well-known Syādvāda of the Jainas etc. which create in the hearts of the people a love for the *Four-fold Religion* mentioned above. The Arihantas are the प्रवर्तकs, the Āchāryas are the संचालकs and the Sādhus are the प्रचारकs. Cultivating a true and firm Faith (श्रद्धा) in the Nine Dignities by understanding them properly by studying their *gunas* or qualities etc. is an indispensable thing to those who want to attain Perfection and reach Liberation. Once a firm Faith is created in them and in the words and scriptures propounded by them, the 'jiva' obtains what is known as *Bodhibija* or *Samyaktva* i. e. Enlightenment. It is said in the नवतत्त्वप्रकरण verses 51, 52:—

“जीवाइनवपयत्थे, जो जाणइ तस्स होइ सम्मत्तं ।

भावेण सद्दहंतो, अयाणमाणेऽवि सम्मत्तं ॥

सव्वाइं जिणेसरभासियाइं वयणाइं नन्नहा हुंति ।

इइ बुद्धी जस्समणे, सम्मत्तं निच्चलं तस्स ॥”

3. To enable and help the people of this world The three main in obtaining this *Samyaktva* classes of the or *Bodhibija*, thus making it 'jivas' easy for them to traverse the path of spiritual welfare without any hindrance and reach Liberation was one of the most important things that the Jaina Teachers or Āchāryas of old wanted to accomplish. For achieving this purpose, they

thought it necessary to adopt different methods of imparting knowledge to different 'jīvas' or souls according to their capacities of grasping and understanding things. Hence they divided the souls into three main classes viz. **श्रद्धानुसारी** or those who put complete faith in their preceptors and their preachings and always act according to their advice, (2) **तर्कानुसारी** or those who put faith in their preceptors and their preachings after giving a full scope to their powers of reflection and reasoning, and (3) **चरितानुसारी** or those who come to acquire Faith by reading stories and lives of great persons. We find even to-day that all the souls of the world fall under one or the other of these three main classes.

4. As for the Shraddhānusāris, the Āchāryas had no anxiety, for they always have an inborn belief in the Nine Dignities etc. As for the Tarkānusāris, they (i. e., the Āchāryas) have always paid proper attention to them for whom they have composed important Sūtras and various other religious books which expound the principles of fundamental truth and discuss the questions which enable the soul to understand the true nature of this

The origin of the story literature of the Jainas.

worldly life, the greatness of *Ahimsā Dharma* (non-injury to any of the six kinds of living organisms) consisting of renunciation and asceticism, the nature of Karma which binds the soul and makes it wander in this miserable worldly existence, and the way in which its complete Destruction can be brought about—thus enabling the soul to get itself completely released from the bondage of Karma and reach Final Beatitude. Fully understanding and following these principles, the *Ukāsānusāris* are enabled to accomplish their spiritual welfare. They are thus the most intelligent and best of the ‘jīvas,’ if a firm Faith be cultivated in them, and that is the reason why even to-day we find that the *Jaina Preachers—Sādhus* always give a due importance to them in the first half of their daily sermons in which they propound the principles expounded by the *Āchāryas* of old. Their number is, however, greatly limited the *Shraddhānusāris* being met with in the world in a greater number than the *Ukāsānusāris*. But the number of the *Charitānusāris* is still greater, because the vast majority of humanity are always guided in their actions by hearing and reading stories and lives of great persons whose examples they always follow. Bearing this

in mind and wishing to do good to the vast majority of humanity at large, the Jaina Āchāryas of old attached greater importance to them and adopted the method of writing stories and lives of great persons which they call *charitas*, *kathās*, or *kathānakas*, and *ākhyānas* etc. and to-day also we find that the Jaina Sādhus reserve the latter half of their sermons for telling such stories or *kathānakas* composed by the Āchāryas of old and in expounding them in order to impart religious teaching and knowledge to the common mass at large who hear the stories with great attention and interest. The voluminous *Story Literature* that the Āchāryas of old have produced is rich both in literary and didactic qualities, a special feature of which is the high emotions and sentiments with which they are laden and the infallibility of their appeal to the hearts of the readers and hearers.

5. As we have said in the beginning Ratna-

The place of Sirivālakahā in the story literature of the Jainas. s'ekharasūri's Sirisirivālakahā or *Akkhāyana*, as it is called by Gautamaswāmi, occupies a very important and prominent place in this *Story Literature* of the Jainas. There are, no doubt, many other

equally important *kathās* in Jainism such as the Story of Varadatta and Gunamanjarī, the Story of Abhayakumāra, the Story of Ilāchi-putra, the Story of Karmāputra etc., but this is in a way ‘a pet story of the Jainas’. It is because of the greatness of the topic with which it deals. As the poet himself says, through the mouth of Gautamaswāmi who says to king Shrenika to whom he reveals the story, in verse 36:—

“तो भणइ मुणी निसुणुसु, नरवर ! अक्खाणयं इमं रम्मं ।
सिरिसिद्धचक्रमाहप्पसुंदरं परमचुज्जरं ॥”

“Then the sage said:—oh, king ! hear this beautiful story which is *charming on account of the greatness of the Siddhachakra*, and which excites great wonder (in our hearts).” The greatness and importance of the story is also due to the literary and didactic qualities which it possesses.

6. The purpose of the author in writing the story is the same as expounded before viz. to convey home to the readers the greatness and importance of the *Navapada* or the *Siddhachara* and we are to

Author's purpose in writing the story.

study it in the same light. The author himself reveals his purpose of writing the story in the very first verse of the book where he says:—

“अरिहाइनवपयाइं, झाइत्ता हिअयकमलमज्झंमि ।

सिरिसिद्धचक्कमाहण्यमुत्तमं किंपि जंपेमि ॥”

Having contemplated in the lotus-like heart the *Nine Dignities* such as the Arhat etc., *I shall speak a little about the most elevated greatness of the Siddhachakra (or The Circle of the Sacred Ones).*” While reading the story it also appears that the author wants to lay a greater stress on *Bhāva* or extremely pure mental condition and *Āyambila Penance*. A stress has also been laid on the effect of Karma also. Moreover, by writing this story the author wants to show the superiority of the Jaina Religion over the Saiva and other religions, just as the Mahābhārata stories show the superiority of the Brahmanic Religion over other religions.

7. The greatness of the *Navapada* has been emphasized in striking words by Gautamaswāmi, the narrator of the story himself in verses 16 to 34 which are briefly summarized

on pages 30 and 40 of the notes. It is again further emphasized by the Sage Munichanda before King Shripāla and his queen Madana-sundarī in Sts. 190 to 194, 206 to 225 and 238 to 242. What does he say? 'He says that the propitiation of the *Siddhachakra* formed by the *Nine Dignities* is the only faultless and sinless remedy for removing all the pains, miseries and diseases of this world. It is the root-cause of all our happiness of this as well as the next world. In short, it is the *One Supreme Thing* which constitutes the very essence of the whole of the Jaina Religion. As the author says in St. 192:—

“एषहिं नवपषहिं, रहिअं अन्नं न अत्थि परमत्थं ।
 एषसुच्चिअ जिणसासनस्स सव्वस्स अवयारो ॥”

Hence it is due to the power of the propitiation of the *Narapada* that many a soul were enabled to be emancipated in the past, are enabled at present and will be enabled to be so in future, and thus obtain the lordship of all the three worlds by their attaining to the position of a Tirthankara or a Siddha. The *Navapada* is thus a Desire-yielding Tree which fulfils the desires of the minds of those who propitiate it. It is said to be the very

essence of the Tenth Pûrva called *Vidyānūvāda* and it has the power, if it is well propitiated, to enable us to accomplish the eight great *Siddhis* or supernatural powers such as *Animā* (or the power of becoming as small as an atom), *Laghimā* (or the power of assuming excessive lightness at will etc.). He who propitiates it with pure meditation accompanied with penance accomplishes large destruction of Karma. But there is no wonder, says the poet, that by the propitiation of the *Siddhachakra* all the great *Siddhis* etc. are accomplished, because by worshipping it is obtained even Moksha or Final Beatitude. Hence it is that the poet says in verse 210:—

एयं च परमतत्तं परमरहस्सं च परममंतं च ।

परमत्थं परमपथं, पन्नत्तं परमपुरिसेहिं ॥”

‘This (i. e. the *Siddhachakra* has been declared by the Tirthankaras (lit. Supreme Beings) to be the *Greatest Truth (Tattva) the Greatest Secret, the Greatest Spell the Greatest Thing and the Greatest Pala.*’ But stop and reflect. Can each and every kind of man propitiate the *Siddhachakra* and achieve all these things ? ‘No’, says the poet. Only that man can do so who is possessed of forgiveness, self-control and freedom from passions. He

alone can become the worshipper of the *Siddhachakra*, while a man who is possessed of opposite qualities becomes its insultor or *Virādhaka* as he is called. Hence he who wants to be a true worshipper of the *Siddhachakra*, whether a monk or a householder, should make his mind totally free from passions and should observe pure celibacy and character, because he who worships it with an impure mind, though its propitiator, instead of bringing to himself his desired object and happiness, undoubtedly brings him misfortune. But if a person propitiates it with a pure mind and if any wicked person thinks of doing anything wrong to him, that wicked person, instead of doing so, brings wrong to himself. Hence a person wishing to do good to himself should worship the *Siddhachakra* with a pure and delightful mind, keeping pure celibacy together with practising the penance of Āyambila fasts and observing proper religious rites. If he will do so with a pure mental condition, he will get all the prosperities even of gods and excellent human beings. Even formidable diseases such as indigestion, consumption, fever, fistula, gout, will never come to him and if they have come to him before he propitiated the *Siddhachakra* they

will at once be destroyed. Moreover, by worshipping the *Siddhachakra* he will suffer no misfortune such as slavery, servitude, having no art, having impaired or defective organs of sense, blindness, a degraded body, a degraded family etc. In the case of a woman the misfortune of being not liked by her husband, being a poison maid, a whore, a widow, a barren woman, a woman bearing a dead child etc. will never come to her. In short such is the greatness of the Navapada or the Siddhachakra that by worshipping it the 'jīvas' are always able to fulfil the desired objects of their minds, and there is no doubt about that.

Again such is the greatness of the *Navapada*, says the poet further, that by its propitiation all the evils such as wicked planets, demons, ghosts and witches etc. of those high souls who are possessed of a pure mental condition, disappear at once. Moreover, by the propitiation of the *Navapada* all the dangers from water, fire, serpents, and beasts of prey; the pains from poison and calamities such as excessive rain, drought etc. and diseases such as plague etc. which bring death to the bipeds and quadrupeds—all these do not remain in the world. Moreover, even barren women get

sons, even the children of *nindus* (i.e. women bearing dead children) become alive and play with joy, the defects of the stomach disappear and all other kinds of misfortune perish. Thus such is the elevated greatness of the *Siddhachakra* or *Navapada* upon which the author has based his whole story.

8. As regards the author, it is a matter of great pleasure that we have not to take the special trouble of going to any external source for information about his name or date as is often the case with regard to many Sanskrit poets like Kālidāsa and others. The author himself has given us definite information about his name and date etc. in Sts. 1340, 1341 where he says:—

“ सिरियज्ञसेणगणहरपट्टपट्टहेमतिलयसूरीणं ।
 सोसेहिं रयणसेहरसूरीहिं इमा हु संकलिया ॥
 तस्सीसहेमचंदेण माहुणा विक्रमस्स वरिसंमि ।
 चउदसअट्ठावीसे लिहिया गुरुभत्तिकलिणं ॥

From this internal evidence we come to know that the name of the author is Ratnaśekharaśūri and that he flourished in the fourteenth century A. D., as it is stated that

he composed *Sirivālakahā* in *Samvat* 1428 i.e. 1362 A. D.

Moreover, *Ratnas'ekhara* here states himself as the pupil of *Vajrasena* and *Hematilaka* and as we shall see later on, it is clearly stated in the last verse of our author's *गुणस्थानकक्रमारोहसवृत्ति* that *Ratnas'ekhara* was the pupil of *Vajrasena* and a successor of *Hematilaka* who was the *Pattādhara*-successor of *Vajrasena*. Our author here calls himself the pupil of both *Vajrasena* and *Hematilaka* only in order to show his respect for the latter, but as a matter of fact, he was the pupil of *Vajrasena* and a successor of *Hematilaka*. [The compound *सरिवज्रसेनगणहरपट्टपट्टहेमतिलकसूरीण* is solved by the commentator of *Sirivālakahā* as follows:—
 “श्री वज्रसेनगणधराणां-श्रीवज्रसेनसूरीणां पट्टस्य-प्रभव-
 स्वामिनो ये हेमतिलकसूरयस्तेषां (शिष्यैः श्रीरत्नशेखर
 सूरिभिः) ”; thus making *Ratnas'ekharasûri* the pupil of *Hematilakasûri*. But from the facts stated above, this appears to be a wrong solution. The correct way of solving the compound is:—श्री वज्रसेनगणधरश्च (तस्य) पट्टप्रभु-हेमतिलकश्च
 तेषाम् i. e. तयोः (शिष्यैः श्री रत्नशेखरसूरिभिः)—and this solution is quite in keeping with the explanation given above.]

From this internal evidence we also come to know that he had a pupil named Hemachandra. This much is the important information that we get from our text. There are many other external sources also from which we get some more useful and more definite information.

In his work गुरुगुणषट्त्रिंशिकावृत्ति, * our author Ratnas'ekharas'iri gives his प्रशस्ति as under:—

“ श्रीमद् बृहद्गच्छपयोजहंसः ।

समस्तवादीन्द्रशिरोवतंसः ।

प्रज्ञापराभूत सुरेन्द्रसूरि ।

जीयाज्जगत्यां गुरुदेवसूरिः ॥ १ ॥

तद्गच्छे स्वच्छमनाः समजनि जयशेखरो गुरुःश्रीमान् ।

तत्पट्टगगनभानुः सूरिः श्रीवज्रसेनाह्वः ॥ २ ॥

तत्पट्टनायकाः श्रीहेमतिलकसूरयस्तदादेशात् ।

श्रीरत्नशेखराख्यः, शिष्यो लिखति स्म विवृतिमिमाम् ॥३॥

Here the मूलपुरुष-देवसूरि i.e. वादिदेवसूरि is mentioned, and the *Gachchha* is stated to be the बृहद्गच्छ.

As for the *Brhad Gachchha* some explanation is necessary. It is a *Sākhā* or branch of the *Mūla Tapāgachchha* and takes its origin from the famous Vadi Devas'iri who defeated

* His works are discussed on P. 23. of the introduction.

the Digambara disputant by name Kumudachandra in the royal council of Siddharāja Jayasinha of Gujarat in Samvat 1181.† He was the pupil of Munichandra the 40eth *Pattadhara* of the *Mula Tapagachchha*. He was born in Samvat 1143, took *Dikshā* in 1152, became *Āchārya* in 1174 and died in 1226. He composed a book called *Syādvādaratnākara* which gave birth to **चतुर्विंशतिसूरीशाखा** * or **बृहद्गच्छ** which got its name from the big number of 24 *Āchāryas* that were instituted by Vādi Devasūri. He also converted 35000 families to Jainism and enlightened King Ālhādana of Nāgpur. From all this, his great glory also, his **चतुर्विंशतिसूरीशाखा** came to be known as *Brhad Gachchha*. Thus the author gives his *Gachchha* to be **बृहद्गच्छ** which later on came to be known as *Nāgapuriya* or *Nāgori Tapā Gachchha*. The connection between these two *Gachchhas* can be understood from the following version.

† Cf. *Prabhāvākacharitra* 21. 95. :—

“ चन्द्राष्टशिववर्षेऽत्र वैशाखे पूर्णिमादिने ।

आहूतौ वादिशालायां तौ वादिप्रतिवादिनौ ॥”

* For their names see Sjt. Mohanlal Dalichand Desai's Gujarati work “Jaina Gurjara Poets” Part II P. 757.

Padmaprabhasûri, the pupil and successor of Vādi Devasûri, with the Permission of his preceptor went to the city of Nāgor in Samvat 1177 and practised hard and difficult penance there and having preached religion to Ālhādana, the king of that city, made him a Jaina and the king being pleased gave him the name 'Nāgapuriya Tapā Shree Padmaprabhasuri.' But though he was given this name by the king, no *Nāgapuriya Tapā Gachchha* as such came into existence in the time of Vādi Devasûri. It was later in the time of Pārshvachandrasûri in the 16th century that he (i. e. Pārshvachandrasûri) described himself to be the successor in the list of the Brhad Gachchha Pattāvali and his Gachchha was popularly called *Pāyachanda Gachchha* while those Gachchhavālas give their Gachchha's name to be Nāgapuriya (coming, as we have seen, from Nāgpur—Nāgor of Mār-wad) Tapā Gachchha. This fact is corroborated by the following lines of Chandrakirtisûri, who belonged to the same Gachchha of Pārshvachandrasûri mentioned before, which are taken from the प्रशस्ति of his commentary on Rājas'ekhara-sûri's Prākṛit Chhanda Ko'sa:—

“वर्षैः चतुः सप्ततियुकरुद्रशतै ११७४ रतीतैरथ विक्रमार्कात् ।
वादीन्द्रमुख्यो गुरुदेवसूरिः सूरिश्चतुर्विंशतिमभ्यर्षिचत् ॥

तेषां च यो दीपकशास्त्रकर्ता पद्मप्रभः सूरिवरो बभूव ।
यदीय शास्त्रा प्रथिता क्रमेण ख्याता क्षितौ नागपुरी तपेति ॥ ”

Thus our author Ratnas'ekharasūri belonged to the Br̥had Gachchha which Gachchha later on came to be known as Nāgori Tapā Gachchha.

As regards the Guru—preceptor and other predecessors of Ratnas'ekharasūri we have already got some information from the प्रशस्तिs of his works Sirisirivālakahā and गुरुगुणषट्त्रिंशिका-वृत्ति already quoted before where he describes himself as the pupil of Vajrasenasūri and he became a successor of Hematilakasūri who was the Pattadhara—successor of Vajrasenasūri who became Āchārya in Samvat 1354, as can be seen from the following genealogy quoted from the book ‘श्रीमन्नागपुरीय तपागच्छनी पट्टावली’ (published by Shree Jaina Yuvaka Mandal Office & Library, Shamala's Pole, Ahmedabad).

- | | |
|---------------------|--|
| 40. Munichandrasūri | The 40eth <i>Pattadhara</i> of the <i>Mūla Tapā-gachchha Pattāvali</i> . |
| 41. Vadi Devasūri | The मूलपुरुष or the first Āchārya in the <i>Nāga-puriya Tapāgachchha Pattāvali</i> , |

42. Padmaprabhasûri Author of भुवनदीपक
composed in Samvat
1221.
43. Prasannachandrasûri
44. Gunasamudrasûri
45. Jayas'ekharasûri Became Āchārya
in Samvat 1301.
46. Vajrasenasûri Became Āchārya
in Samvat 1354.
47. Hematilakasûri
48. Ratnas'ekharasûri

That our author Ratnas'ekharasûri, the 48th *Pattadhara* in the *Nāgapuriya Tapā-Gachchha Pattāvali* was the pupil of Vajrasenasûri, and that he became a successor of Hematilakasûri becomes much more definite from the following 3 passages taken from his own works संबोहसत्तरि (संबोधसत्ति), गुणस्थानकक्रमारोह and लघुक्षेत्रसमासस्वोपज्ञवृत्ति respectively.

(1) The last *gāthā* of संबोहसत्तरि is :—

“ संवेगमणो संबोहसत्तरि जो पढेइ भवजीओ ।

सिरिजयसेहरठाणं सो लहई नत्थि संदेहो ॥ ”

The name जयसेहर (जयशेखर) mentioned here, refers to जयशेखरसूरि also and one may be led to think that he (i. e. जयशेखरसूरि) was the author of संबोहसत्तरि. But one अमरकीर्तिसूरि while commenting on this *gāthā* says :—

“ पक्षे स्वगुरोर्नाम सूचितं श्री जयशेखर इति । अर्था-
न्नागपुरीय तपागच्छाधिराज श्री जयशेखरसूरेः पट्टस्थः श्री-
रत्नशेखरसूरिमां संबोधसप्ततिं चकार ॥ यदुक्तम् ।

श्रीमन्नागपुरीयाह तपोगणकजारुणाः ।

ज्ञानपीयूषपूर्णांगाः सूरीन्द्रा जयशेखराः ॥ १ ॥

तेषां पत्कजमधुपाः सूरयो रत्नशेखराः ।

सारं सूत्रात्समुद्धृत्य चक्रुः संबोधसप्ततिम् ॥ २ ॥

Hence जयशेखर was गुरु but in fact was प्रगुरु (गुरु's गुरु), because in the प्रशस्तिs of सिरि-
वालकहा, गुणस्थानकक्रमारोहसवृत्ति, गुरुगुणषट्त्रिंशिका,
(see p. 24) the author clearly refers to वज्र-
सेन as his गुरु.

(2) In गुणस्थानकक्रमारोहसवृत्ति the last verse is:—

“ इत्युद्धृतो गुणस्थानरत्नराशिः श्रुतार्णवात् ।

पूर्वार्थिसूक्तिनावैव रत्नशेखरसूरिभिः ॥ १३५ ॥

Here रत्नशेखरसूरि's name is merely given
but further particulars are given in his own
commentary thereon as under:—

कैरुद्धृतः ?—रत्नशेखरसूरिभिः—बृहद्गच्छीयश्रीवज्रसे-
नसूरिशिष्यैः श्री हेमतिलकसूरिपट्टप्रतिष्ठितैः श्रीरत्नशेखर-
सूरिभिः स्वपरोपकाराय प्रकरणसूपतया प्रकटितइत्यर्थः ॥
१३५ ॥

Here रत्नशेखरसूरि definitely refers to him-
self as the pupil of वज्रसेनसूरि and a successor
of हेमतिलकसूरि who was the *Pattadhara*—suc-
cessor of वज्रसेनसूरि. This fact is further co-

roborated by the following remark of Shrimad Sāgarānandsūrishvaraji in his उपोद्घात to the Āgamodaya Samiti Edition:—

“वज्रसेनसूरिपट्टपूर्वाचलप्रभाकराणां श्रीहेमतिलकसूरी-
णामन्तिषदः श्रीमन्तोत्तनशेखरसूरयः”

(3) In the मंगलाचरण of लघुक्षेत्रसमासवृत्ति the author says:—

“ श्री वज्रसेनगुरवो जीयासुहेमतिलकगुरवश्च चिन्ता-
मणिरिव यन्नामसंस्मृतिर्दिशति मेऽभिमतम् ।

इतिकृतदेवगुरुस्मृतिधैर्यबलादल्पबुद्धिनाऽपि मया ।

स्वकृतक्षेत्रसमासस्य लिख्यते विवरणं किञ्चित् ॥

Here Vajrasena and Hematilaka both are referred to and क्षेत्रसमास is his 'own work and the विवरण thereon is written by him.

In 152 gāthā of क्षेत्रसमासमूल, viz. ‘वीरं जयसेहरपयपइष्टिअं पणमिऊण सुगुरुं च ।’ जयशेखर who was his प्रगुरु is referred to. The last verse of the मूल is:—

“सूरीहिं जं रयणसेहरनामणहिं, अप्पत्थमेवरइअं णरखित्तविकखं ।
संखोहिअं पयरणं सुअणे हि लोष, पावेउ तं कुसलरंगमइं पसिद्धिम् ॥

wherein the author gives his name Ratnaśekhara and in the last verse of the commentary he also gives his name as the commentator as under:—

“ इति कतिचिद् द्वीपोदधिविचारलेशस्य विवरणं सूरिः ।
श्री रत्नशेखराख्यः शास्त्रादुद्धृत्य लिखति स्म ॥ ”

All this discussion leads us to the following final conclusion:—

Ratnase'kharasûri flourished in the 14th century and was the successor of Hematilakasûri and the pupil of Vajrasenasûri who was the pupil and successor of Jayas'ekharasûri of Brhad Gachchha which Gachchha later came to be known as Nāgori Tapā Gachchha, and that he i. e. रत्नसेखर had a pupil named Hemachandra who made a copy of Ratnas'ekhara's original composition of Sirivālahā.

9. Further information about the life of the author can be had from Sjt. The life of the Mohanlal Dalichand Desai's author. Guj. work 'Jaina Gurjara Poets' Part II. P. 759. From that we come to know that Ratnase'kharasûri was born in Samvat 1372 and took Dikshā (became a Jaina monk) in Samvat 1385 at the age of 13. He became an Āchārya in Samvat 1400 and the Āchārya-Pada was given to him in the city of Bilādā. He was also given the title of *Mithyā-ndhakāranabhomani*. He converted 1000 families to Jainism. In Samvat 1407, he enlightened by his preaching the Emperor Phirozshah Takhalakha who was on the throne of Delhi, soon after which he died.

10. The important information about the works of Ratnas'ekharasuri has been obtained from Sjt. Mohanlal Dalichand Desai's 'History of Jaina Literature' in Guj. Para 648. He has composed several important books as follows:—

1. *Sirivālakahā* (Shripālacharitra) in Prakrit in Samvat 1428 (the first copy was made by his pupil Hemachandra).

2 *Chhandakos'a* (छंदकोश) in Prakrit wherein several well-known Prakrit metres have been treated with their characteristics and formations and treatment of *ganas* and *mātrās* etc, (A commentary in Sanskrit on this work has been written by Chandrakīrtisūri of Vikram 17th century who was a pupil in the *Succession List* of the author. (Vide Buhler's Reports 4 No. 75, and Peterson Reports 5, page 193).

3 *Gunasthānakakramāroha* (गुणस्थानक-क्रमारोह) with a commentary (सवृत्तिः) in Samvat 1447 (vide Buhler Reports 8 No. 376, Velankar's Catalogue No. 1783 published by Jaina Ātmānanda Sabhā Bhāvanagar, Pandit Hirālāl Hansraaj Jamnagar, and Deochand Lal-bhai Pustakoddhāra Fund No. 38 of Surat)

गुणस्थानकs are the gradations or Stages leading to Salvation. They are 14 in number as treated in the Jaina Karmic Philosophy and they are dealt with in this work in Sanskrit verses with Sanskrit commentary thereon.

4 *Gurugunasat-trins'ikā* (गुरुगुणषट्त्रिंशिका) which treats of 36 *gunas* of a गुरु in Prakrit *gāthās*, on which the author has written his commentary. This work is published by the Jaina Ātmānand Sabhā No. 37.

5 *Sambohasattari* (संबोहसत्तरी i. e. संबोध-सत्ततिः) which is a collection of 70 *gāthās* or verses in Prakrit which with the commentary of गुणविनय is published by the Jaina Ātmānand Sabhā No. 53.

6. *Laghukshetrasamāsa with Svopagnavivarana* (लघुक्षेत्रसमास-स्वोपज्ञविवरणसहित) treats in short the cosmology according to the Jainas based on Malayagiri's commentary. (Published by the Jaina Ātmānanda Sabhā of Bhavnagar No. 46, the original with Gujarati translation published in Prakaranaratnākara Part IV by Bhims'ī Manek, Buria Building Pydhoni Bombay, vide Velankar's Catalogue of Royal Asiatic Society Bombay's Mss. Nos. 1592 & 1593, Buhler's Report 2 No. 402.

7. *Siddhachakrayantroddhāra* (सिद्धचक्रयंत्रोद्धार) which is unpublished and is in a Ms. form in the *Pustakbhandār* of Chuniji, Benares. This, it appears, relates to the यंत्र in respect of the सिद्धचक्र dealt with in *Sirivālakahā*.

11. Before closing this topic of the author and his works etc. one more important point remains to be made clear. There have been two Ratnas'ekharasūris—one our author about whom we have already discussed everything, and one the 52nd *Pattadhara* in the *Mūla Tapā-gachchha Pattāvali*, who flourished in the 16th century, who was the successor and pupil of Munisundarasūri the 51st *Pattadhara* in the *Mūla Tapāgachchha Pattāvali*, who possessed the title of *Bālasaraswati*, who lived as an Āchārya from Samvat 1502 to 1517 and who was also the author of several works such as श्राद्धप्रतिक्रमणवृत्ति (Samvat 1496) श्राद्धविधिसवृत्ति (Samvat 1506) आचारप्रदीप (Samvat 1516) लघुक्षेत्र-समाप्त etc. It should be remembered that our author Ratnas'ekharasūri, who was a pupil of Vajrasenasūri of Nāgori Tapāgachchha and who flourished in the 14th century, is quite different from this second Ratnas'ekharasūri who

was a pupil of Munisundarasûri of the Mûla Tapagachchha and who flourished in the 16th century.

12. So far as is known to the editor, nobody has been able to trace the story of Shripāla to any other original source and in point of time Ratnas'ekharasuri's Sirivālakahā is the earliest story about Shripāla. If that is true, our author can be said to be the first originator of the story. This inference is supported by the author's description of the *Siddhachakrayantroddhār*, by giving which he saved the *Siddhachakrayantra* from oblivion. Therefore, most probably Ratnas'ekharasûri's *Sirivālakahā* is the first and earliest composition on the life and history of King Shripāla, and it has become the direct or indirect source of so many Sanskrit and Gujarati works which are composed even upto the 19th century.

13. The following are the Sanskrit compositions of the story of Shripāla.

(1) Satyarāja Gani the pupil of Gunasamudrasûri the pupil of Gunasāgarasûri of *Purnimā gachchha* composed *Shripalacharitra* in Sanskrit

from Prakrit Sirivālakahā in Saṁvat 1514 (Manuscript in Kairā Bhandār).

(2) Dharmasundarsūri *alias* Siddhasūri wrote श्रीपालनाटकगतरसवतीवर्णन in Saṁvat 1531. This betokens that there was a *Shripālanataka*.

(3) Labdhisāgarasūri of *Vrdhha:apāgachohha* composed Shripālākathā in Sanskrit in Saṁvat 1557. (Refer to page 741 of the *Jaina Gurjara Poets Part II No. 57 लब्धिसागर*.)

(4) Gnānavimalasūri of *Tapāgachchha* composed Shripālācharitra on the basis of Gujarati Shripālārāsa composed by the Upādhyāyas Vinayavijayajī & Yas'ovijayajī in Saṁvat 1738.

(5) Kshamākalyāna of *Kharatargachchha* wrote Shripālācharitra-vyakhyā in Saṁvat 1869 which may be the commentary added to Prakrit Sirivālakahā of Ratnas'ekhara as published by Devachand Lalbhai Pustakodhrāa Fund No. 66.

(6) *Apabhraṁs'a Composition*: Sinhasena *alias* Raidhu composed Shripālācharitra in *Apabhraṁs'a* in Vikrama 16th century.

14. The following are the Gujarati compositions of the story. There are

Gujarati
Compositions

a number of them a detailed list whereof has been gathered

from Sjt. Mohanlal Dalichand Desai's 'Jaina Gurjara Poets,' Part I & II.

Part I. P. 58. (1) Gnānasāgara composed Siddhachakrarāsa-Shripālārāsa in Saṁvat 1531.

Part I. P. 101. (2) Labdhisāgara has composed Shripālarāsa in Saṁvat 1557, but it is incorrect. In fact he has written Shripālakathā in Sanskrit in Saṁvat 1557 as already stated.

(3) In Saṁvat 1651 Vādichandra (a Digambara) has written Shripālākyaṇakathā in imitation of the S'wetāmbara *kathā*.

Part II P. 17 (4) Vinayavijayaḥ & Yas'ovijayaḥ composed Shripālarāsa† in Saṁvat 1738

Part II P. 73	(5) Gnānasāgara	„ „ „*	1726
„ „ 86	(6) Jinaharṣa	„ „ „	1740
„ „ 88	(7) „	„ „ „	1742
		(shorter)	
„ „ 128	(8) Mānavijaya	„ „ „	1702
„ „ 192	(9) Meruvijaya	„ „ „	1722
„ „ 251	(10) Lakshmīvijaya	„ Maya- „	1727
		nasundarī rāsa	
„ 255	(11) Udayavijaya	„ Shri- „	1728
		pālarāsa	

† Based upon our author's Sirivālakathā.

* „ „ „ stand for composed, Shripālarāsa and in Saṁvat, respectively.

- „ „294(12) *Mānikyasāgara* „ „ „ 1732
 or
 his pupil *Gnānasāgara*
 „ „359 (13) *Harakha-* „ *Shri-* „ 1740
chanda Sādhu pālacharitra
 „ „567(14) *Jinavijaya* „ *Shri-* „ 1791
pālacharitrarāsa

Over and above this there are three more Gujarati compositions in Vikram 19th century.

(15) Lalchandra of *Kharataragachchha* composed *Shripālarāsa* in Samvat 1837 at Ajimganja.

Rupamuni of *Lonkāgachchha* composed *Shripālachopai* in Samvat 1856 at Ajimganja.

(17) Udayasoma of *Laghutapāgachchha* composed *Shripālarāsa* in Samvat 1898.

15. The brief outlines of the story of King
 The story *Shripāla*, as given by our author
Ratnas'ekharasûri, are as follows.

In the country named Magadha where originated the Tirtha of Lord Mahāvira, there was a city named Rājagrha where ruled the well-known Jaina King Shrenika. He had a chief queen named Nandā who had an excellent son named Abhayakumāra. He had also a second wife named Chillanā who had the eldest son named Asogachachanda (i. e. Kūnika) and

other two sons named Halla and Vihalla. He had many other queens such as Dhārni etc. and many other clever sons.

Once upon a time Lord Māhavīra, who was moving upon the surface of the earth on on his religious journeys, arrived at a city, situated in the vicinity of Rājagṛha. For the spiritual benefit of the people of Rājagṛha he sent the sage Gautama, his first *Ganadhara*, to that city (i. e. to Rājagṛha). Having heard of Gautama's arrival, all the people of Rājagṛha, including the king, forthwith came to the garden with all their grandeur, and having bowed down to him they took their proper seats.

Then the Reverend Sage Gautama, in a voice as profound as the sea, preached to them the nature of true religion and the greatness of the meditation on the *Siddhachakra* formed by the Nine Dignities or Navapada worshipping which, he said, a man obtains real happiness like King Shripāla.

After this brief introduction, the poet comes to his story proper. King Shrenika asks Gautamswāmi as to who was this King Shripāla and how did he obtain real happiness, by

adoring the *Siddhachakra*; and Gautamswāmi, therefore, narrates to him the story of King Shripāla in the following manner.

In the famous country of Mālvā there was an excellent city named Ujjaini where ruled King Prajāpāla. He had two very beautiful clever queens named Sohaggasundarī and Ruppasundarī respectively. Sohaggasundarī was born in the family of the worshippers of S'iva and hence she was a heretic. Ruppasundarī, on the other hand, was the daughter of a Shrāvaka and hence she was a believer (in the Jaina Faith). They were of the same age and possessed of the same grace and beauty; and eventhough they were co-wives, they were generally attached to one another. But once when they were thinking over the nature of religion existing in their individual minds, there was a great disagreement between them even as great as the difference between nectar and poison. In the meanwhile, both of them, enjoying with the best of kings various kinds of amorous sports, became pregnant in a short time and at the proper time daughters were born to both of them and they were given the names Surasundarī and Mayanasundarī respectively. Then when it was time for their study

they were entrusted by the king to the two preceptors Sivabhuti and Subuddhi who were proficient in the S'aiva and the Jaina doctrines respectively. Surasundarî learnt various sciences and arts. But 'as is the preceptor, so is the pupil'. Hence as her preceptor was a heretic she also turned out to be so and became puffed up with pride. Mayanasundarî also learnt all the arts and sciences, and she was so trained by her preceptor who was proficient in the Jaina Doctrine, that she also became well-versed in it and came to acquire the virtues of pure discrimination, docorum etc. blessed with the gift of religion. As her teacher was possessed of intellect, tranquility, and self-restraint, she also came to acquire those virtues.

Gradually both, Surasundarî and Mayanasundarî attained to youth. Surasundarî was, then, asked by her father to choose her own husband and selected Aridamana the son of Damitarî, the King of Ujjaini. Mayanasundarî was also asked to choose her own husband. But she who had acquired pure discrimination by her study of the essence of the thoughts and the words of the Jina, and who was

possessed of the virtue of modesty did not speak, and, therefore, being asked again by the king she, having smiled a little, said: "Oh father! is it proper that you, who are endowed with discrimination, ask me this question? (It is not proper,) because noble-born girls do not say such things as 'let this be my husband.' But to them, he who is given to them by their parents, is indeed! welcome. Still, however, here in the question of giving a husband or wife, even parents are merely an instrumental or apparent cause and not an efficient one; because generally the union between souls as husband and wife is already decided by our actions of previous births. Whatever *karma*, good or bad, is accumulated by a *jīva* at a particular time, that *karma* of his comes into effect at another particular time as if tied down with a string. That daughter who is possessed of many merits, eventhough given in a low family, becomes happy; and that daughter who is devoid of merits, eventhough given in a noble family, becomes miserable." The king was greatly displeased at this and told that it was due to his favour that she was enjoying beautiful dress and ornaments etc. and how was it that she dared to say like that. Mayanā retorted that

she was born in his house on account of the merit of good deeds practised by her in her previous birth and hence it was that she was experiencing all those pleasures. From that day the king became her greatest enemy because she believed that anything, good or bad, was done to her by her karma and did not believe that anything was done by the king—her father who, he thought, was thus belittled by her. She was, therefore, married to a prince of the lepers, and Mayanā with a delightful mind, while going with Umbara, that prince of the lepers, was not at all dejected at heart. But as good luck would have it, this Umbara was none else, but prince Shripāla, the son of king Sinharaha and his wife Kamalāprabha who, after the death of her husband deserted his kingdom with her two years' child Shripāla, on account of the fear of Ajiyasena, her husband's brother, who later on usurped his brother's kingdom, and in the favourable company of a multitude of lepers, went to Ujjaini and passed her days there bringing her son up to youth by means of the wealth obtained by selling her ornaments. But unfortunately her son was at this time attacked with the disease of leprosy, and therefore she having entrusted her son to

some neighbour went to the city of Kosambi for getting the medicine of the disease of her son from a physician there who, as somebody told her, was well-versed in curing all the eighteen varieties of the disease of leprosy, and having learnt there that he had gone on a pilgrimage, she waited for him there in Kosambi for a few days. In the meanwhile she came to know from a Jaina ascetic there (who was possessed of 'avadhi' knowledge) that her son was taken by that multitude of the lepers and was made their king. And that now he had become the husband of Mayanasundarî, the daughter of the king of Mālavā. He also further told her that his disease was also now completely cured on account of the power of propitiation of the Navapada the greatness of which they came to know from a Jaina Muni named Munichanda, who knew very well Mayanā who was greatly devoted to the feet of the Jina and who told him all her account. The sage also, in order to remove the pain of Mayanā and to cure the disease of her husband, showed them the *Anavadya*—the faultless (i. e. sinless) remedy of propitiating the *Siddhachakra*. They carried out the words of the sage, and to the wonder of all Shripāla regained his original

beauty and form. Rupasundarî, her brother Punnapāla, Kamalaprabhā, king Prajāplāa and all came to know this and there was a great praise about Mayanā that she was a great *Satee*. Prajāpāla, Mayanā's father, repented for the mistake that he had committed and took his daughter Manyanasundarî and his son-in-law Shripāla to his palace with great celebrations, honoured them by giving them much wealth etc. and Shripāla with his wife and mother Kamalaprabhā, stayed there in his kingdom enjoying all kinds of pleasures and happiness.

Now in the meanwhile it so happened that on a certain day, while the prince Shripāla with his retinue was moving in the city of Ujjaini like a prince of gods, a certain villager asked a citizen who that prince was and the latter replied that he was the son-in-law of the king (Prajāpāla). Hearing this prince Shripāla was greatly dejected at heart because he did not like that he should be known by the name of his father-in-law because it is said in the *Nitisāstra* that those persons are the best who become famous by their own merits; those who become famous by the name of their father are of the middle type; those who become famous by the name of their mother are low

and those who become famous by the name of their father-in-law are the lowest of all'. He, therefore, returned home with a pale face, his mother asked him the reason of his dejection, he explained the same to her and having persuaded his wife and his mother he decided to go to foreign countries in order to earn wealth and strength for regaining the kingdom of his father Sinharaha. He started at an auspicious moment, wandered at various places and after some time came to a forest where underneath a beautiful Champaka tree he saw a certain *Sādhaka* and helped him in accomplishing the *Vidyā* given to him by his preceptor. In return that *Sādhaka* gave him two medicinal herbs *Jalātārini* and *Paras'athhanivārini*—one which enabled a man to go safely through water, and one which enabled a man to evade the weapons of the enemy respectively. Then the *Sādhaka* took him to the declivity of a mountain where he helped certain mineralogists in accomplishing the gold-producing liquid. They thanked him much and offered him gold, and though he was indifferent to the taking of it, they tied some of it to the skirt of his garment. Then the prince moving through various places gradually came to the city of Broach where

he bought clothes, ornaments and weapons etc. by selling that gold.

Now in the city of Kosambi there lived a very rich merchant named Dhavala who had come to the city of Broach accompanied by merchants and even though he made a very big profit there he was intent upon going to a distant shore on account of the covetousness of wealth, and therefore, for that purpose he made ready 400 ships. Then in an auspicious moment Dhavala embarked on those ships but they did not move in spite of the sailors' trying to do so. Then Dhavala got down, went into the city and asked a *sikottari* (a female evil spirit) the reason of the ships' not moving and he was told that they were stopped by a god and would move only if a man possessed of thirty two auspicious marks on the body were given in oblation to that god. Dhavala having satisfied the king of Broach with presents etc. took permission from him for catching hold of such a man. The king allowed him to do so on a condition that such a man must be a foreigner and must be helpless (i. e. without a guardian etc). Obtaining this permission from the king Dhavala ordered his men to find out such a man, who after a

great search succeeded in finding out Shripāla to be exactly such a man as they required. Dhavala again obtained the permission of the king and sent his soldiers to capture him. They tried to do so but on hearing the roaring noise produced by the prince, they ran away. The army sent by the king, being impelled by Dhavala, was also defeated by the prince in no time. Here ends the portion edited in this volume

16. The form and style of the story are like those of epic poetry and remind us of Mahābhārata and such other stories. Its diction is simple, lucid and easy to grasp, and adds to the beauty of the story. The author has woven his story in such a beautiful and charming manner that the interest of the reader is sustained throughout from beginning upto the end. The language that he has used in composing most of his verses is simple and reminds us of the verses of Anantahansa's Kummāputta. However, the excellent literary and didactic qualities which Ratnas'ekhara's Sirivālakahā possesses are not to be met with in Kummāputta. Though the verses are simple and easy

Form, style and author of Sirivālakahā compared with those of Kummāputta.

in both, yet the richness of imagination, thought and expression which are found in *Sirivālakahā* are rarely to be seen in *Kummāputta*. Again *Sirivālakahā* is rich both in *quality and quantity*, whereas it is not so in the case of *Kummāputta* which lacks, more or less, in both. Moreover, the author of *Kummāputta* does not appear to be so great a scholar and a voluminous writer as the author of *Sirivālakahā*. In originality also *Ratnas'ekhara* far more surpasses *Anantahansa*, for so far as it is known upto now *Sirivālakahā* appears to be the original composition of *Ratnas'ekhara*, whereas *Anantahansa* has borrowed his story from *S'ubhavaradhana's* version of *Kummāputta* which is a commentary in Sanskrit on the original source *R̥ṣimandala* of *Dharmaghoṣa* (St. 125). A comparison of other works composed by both also leads us to the same conclusion that the author of *Sirivālakahā* is far more original, voluminous and scholarly than the author of *Kummāputta*.

17. The scholarship and learning of *Ratnas'ekhara*sūri are also seen from the various literary and special features that are found in *Sirivālakahā* itself. They are as follows.

The literary and special features of <i>Sirivālakahā</i> which are absent in <i>Kummāputta</i> .	kharasūri are also seen from the various literary and special features that are found in <i>Sirivālakahā</i> itself. They are as follows.
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(1) In it the author has made a very happy and successful use of various *Alankāras* or figures of speech such as व्यतिरेक (St. 32), उत्प्रेक्षा (Sts. 38 to 40), अतिशयोक्ति (Sts. 42, 48), श्लेष (Sts. 38, 44, 178), अर्थान्तरन्यास (St. 77), रूपक (St. 103), व्याजस्तुति (Sts. 115, 116) etc.* In Kummāputta we hardly meet with such *Alankāras* and such a happy and successful use of them.

(2) The author has also made a happy use of a number of Des'ī words which occur here and there in the text. In Kummāputta also we do meet with some Des'ī words but not in such a great number.

(3) Another feature of Sirivālahā is the use of various technical terms such as चउबुद्धि, पंचविहं अभिगमणं, पंचविहं पमायं, अदठारसदोस, पनरसमेये सिद्ध, सिद्धानंतचउक्क, कम्मभूमि, दुवालसंगधरं, तवोकम्मं, कुंटलविटलाइं, एगासत्ता, दुविहोनओ, कालत्तयं, गइचउक्कं, पचेव अत्थिकाया, दव्वलक्कं, अट्टेव कम्माइं, नव-तत्ताइं, दसविहो धम्मो, मूलुत्तरपयडीओ, कम्मठिइं, कम्म-विवागं, बंध, उदय, उदीरणा, सत्ता, अट्टमहासिद्धि, ईईओ, अट्टारसजाई कुट्टस्स, ससिचारपाण, etc. which show

* All these *Alankāras* are fully explained in the notes on Sts. wherein they occur.

the great learning and scholarship of the author, and his mastery over the Jaina Philosophy. *

(4) A fourth feature is the introduction of the sermons through the mouth of Gautamswāmi, Munichanda and other sages which feature is found in Kummāputta also with equal success and effect.

(5) The fifth feature is the use of difficult stanzas at random in the text, which contain the descriptions of countries and cities, the description of the marriage ceremony of Surasundarî, the prayer-song to Lord R̥ṣbha by Mayanasundarî, etc. In Kummāputta we get one or two such descriptions but they are not so remarkable.

(6) The sixth more important and highly creditable feature is the description of the *Recitation Rite* of the *Siddhachakrayantra* (Sts. 196 to 206), which, as the author says, has been extracted from the *Tenth Pûrva* called *Vidyānuvāda*, and thus saved from oblivion. §

* These various terms require fairly long explanations and they are given in the notes on the Sts. wherein they occur.

§ For further details on the *Siddhachakrayantra* and its *Recitation Rite* refer to the notes on Sts. 196 to 206.

(7) The seventh feature is the Apabhraṃśa verses (Sts. 73, 76, etc.) which contain the solution of the riddle which the two princesses Surasundarī and Mayanasundarī were asked by their father King Prajāpāla to solve, and so on. In Kummāputta also two such Apabhraṃśa verses are used which give the description of the birth festival of Kummāputta. But in this respect also, the verses used in the former appear to be of a superior quality than those used in the latter from a literary point of view because in the former the dialect is the pure Apabhraṃśa dialect whereas in the latter though the stanzas appear to be written in Apabhraṃśa they resemble old Gujarati, as Diwanbahādura K. H. Dhruva also holds.

(8) The eighth feature is the frequent use of grammatical forms like **णियभावुच्चिअ** which is explained in notes on St. 20 and the mastery of the author over various grammatical peculiarities.

(9) The ninth feature is the use of certain pure Sanskrit words and phrases, which we term *Sanskritism*. Throughout the whole text it appears that the writer of this Prakrit book

has also got a mastery over Sanskrit and is well acquainted with the relation between Sanskrit and Prakrit Dialects.

(10) The tenth feature is the use of various सुभाषितs or good sayings which are collected and given at the end of this edition.

(11) The eleventh and the last feature is the metre that is used in the text. The general metre running through the whole text is the same as that which is used in Kummāputta also viz. the आर्या metre which consists of 30 and 27, *Mātrās* or syllabic instants in the first two and the last two *Pādas* respectively, there being 4 *Pādas* in all. (For a further detailed explanation on आर्या metre refer to वृत्तरत्नाकर). In addition to this Ratnas'ekhara has made use of some other metres also e. g. the पादाकुल metre which is used in the description of the marriage ceremony of Surasundari. It consists of 4 *Pādas* each *Pāda* containing 16 syllabic instants, the last letter of each, which is a determinant, being always necessarily long, and there being stress (भार) on the 1st, 5th, 9th and 13th syllabic instants. In Guj. this पादाकुल metre is more popularly, known as 'ये१५४.' Besides, there is also used in the prayer-song to

Lord R̥sabha by Mayanasundarī the पञ्चडिआ metre which is often met with in Prakrit Literature. It consists of 4 *Pādas*, each *Pāda* containing 16 syllabic instants, there being stress on the 3rd, 6th, 11th and 14th syllabic instants. These are very good singable metres and can be appreciated by those who know the science of music.

18. From all this our discussion it appears that in literary qualities Kummā-
 Superiority of putta is quite meagre and inferior
 Sirivālakahā when compared to Sirivā-
 over Kummāputta lakahā. In didactic qualities, also,
 Sirivālakahā surpasses Kummāputta because the
 appeal made by the former is far more greater
 than that made by the latter. No doubt,
 Kummāputta has succeeded in laying stress on
Bhāva or the extremely pure mental condition
 which is also emphasized in Sirivālakahā. But
 in the latter, *Bhāva* is not the main thing that
 the author wants to emphasize, but it is
 the greatness and importance of the *Navapada*
 in emphasizing which he has achieved a far
 greater success than Anantahansa has done
 in emphasizing *Bhāva*. Thus in conclusion
 we can say that Ratnas'ekhara's Sirivālakahā

far surpasses Anantahansa's Kummāputta both in literary and didactic qualities, and this is but quite natural because the author of the former far surpasses the author of the latter

19. Here ends the introduction and the edition

A good wish. is now ready to be put in the hands of the public. But before doing so, the editor would like to wish, after Ratnas'ekharasūri, that as long as the sea and the mountain Meru are upon this world and as long as the sun and the moon shine in heaven let this story as well as its readers prosper.

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सिरिसिखिलकहा ।

पढमभाओ

गाहा १—४००

॥ ॐ अर्हम् नमः ॥

॥ सिरिसिखिवालकहा ॥

अरिहाइनवपयाइं, झाइत्ता हिअयकमलमज्झंमि ।
सिरिसिद्धचक्रमाहप्पमुत्तमं किंपि जंपेमि ॥ १ ॥
अत्थित्थ जंबुदीवे, दाहिणभरहद्धमज्झिमे खंडे ।
बहुधणधन्नसमिद्धो, मगहादेसो जयपसिद्धो ॥ २ ॥
जत्थुप्पन्नं सिरिवीरनाहतित्थं जयंमि वित्थरियं ।
तं देसं सविसेसं, तित्थं भासंति गीयत्था ॥ ३ ॥
तत्थ य मगहादेसे, रायगिहं नाम पुरवरं अत्थि ।
वेभारविउलगिरिवरसमलंक्रियपरिसरयएसं ॥ ४ ॥
तत्थ य सेणियराओ, रज्जं पालेइ तिजयविक्खाओ ।
वीरजिणचलणभत्तो, विड्ढिअज्जियतित्थयरगुत्तो ॥ ५ ॥
जस्सत्थि पढप्पत्ती, नंदा नामेण जोइ वरपुत्तो ।
अभयकुमारो बहुगुणसारो चउबुद्धिभंडारो ॥ ६ ॥
चेडयनरिंदधूया, वीया जस्सत्थि चिल्लणा देवी ।
जीए असोगचंदो पुत्तो हल्लो विहल्लो अ ॥ ७ ॥
अन्नाउ अणेगाओ धारणीपगुहाउ जस्स देवीओ ।
मेहाइणो अणेगे, पुत्ता पियमाइपयभत्ता ॥ ८ ॥
सो सेणियनरनाहो, अभयकुमारेण विहियउज्जाहो ।
तिहुयणपयडपयावो, पालेइ रज्जं च धम्मं च ॥ ९ ॥

एयंमि पुणो समए, सुरमहिओ वद्धमाणतित्थयरो ।
 विहरंतो संपत्तो, रायगिहासन्ननयरंमि ॥ १० ॥
 पेसेइ पढमसीसं, जिट्ठं गणहारिणं गुणगरिट्ठं ।
 सिरिगोयमं मुणिंदं, रायगिहलोयलाभत्थं ॥ ११ ॥
 सो लद्धजिणाएसो, संपत्तो रायगिहपुरोज्जाणे ।
 कइवयमुणिपरियरिओ, गोयमसामी समोसरिओ ॥ १२ ॥
 तस्सागमणं सोउं, सयलो नरनाहपमुहपुरलोओ ।
 नियनियरिद्धिसमेओ, समागओ झत्ति उज्जाणे ॥ १३ ॥
 पंचविहं अभिगमणं, काउं तिपयाहिणाउ दाऊगं ।
 पणमिय गोयमचलणे, उवविट्ठो उचियभूमीए ॥ १४ ॥
 भयवंपि सजलजलहर-गंभीरसरेण कहिउमाढत्तो ।
 धम्मसरूवं सम्मं, परोवयारिक्कतल्लिच्छो ॥ १५ ॥
 भो भो महाणुभागा ! दुल्लहं लहिऊण माणुसं जंमं ।
 खित्तकुलाइवहाणं, गुरुसामग्गिं च पुण्णवसा ॥ १६ ॥
 पंचविहंपि पमायं, गुरुयावायं विवज्जिउं झत्ति ।
 सद्धम्मकम्मविसए, समुज्जमो होइ कायव्वो ॥ १७ ॥ युग्मम् ॥
 सो धम्मो चउभेओ, उवइट्ठो सयलजिणवरिंदेहिं ।
 दाणं सीलं च तवो, भावोऽवि अ तस्सिमे भेया ॥ १८ ॥
 तत्थवि भावेण विणा, दाणं नहु सिद्धिसाहणं होई ।
 सीलंपि भाववियलं, विहलं चिय होइ लोगंमि ॥ १९ ॥
 भावं विणा तवोविहु, भवोहवित्थारकारणं चेव ।
 तम्हा नियभावुच्चिय, सुविमुद्धो होइ कायव्वो ॥ २० ॥

भावोवि मणोविसओ, मणं च अइहुज्जयं निरालंबं ।
 त्तो तस्स नियमणत्थं, कहियं सालंबणं ज्ञाणं ॥ २१ ॥
 आलंबणाणि जइविहु, बहुप्पयाराणि संति सत्थेसु ।
 तहविहु नवपवज्जाणं, सुपहाणं बिंति जगगुरूणो ॥ २२ ॥
 अरिहंसिद्धायरिया, उज्झाया साहुणो अ सम्मत्तं ।
 नाणं चरणं च तवो, इय पयनवगं मुणेयव्वं ॥ २३ ॥
 तत्थऽरिहंतेऽट्टारसदोषविमुक्के विमुद्धनाणमए ।
 पयडियतत्ते नयसुरराए ज्ञाएह निच्चंपि ॥ २४ ॥
 पनरसभेयपसिद्धे, सिद्धे घणकम्मबंधणविमुक्के ।
 सिद्धाणंतचउक्के, ज्ञायह तम्मयमणा सययं ॥ २५ ॥
 पंचायारपक्त्ति, विमुद्धसिद्धंतदेसणुज्जुत्ते ।
 परउवयारिक्कपरे, निच्चं ज्ञाएह सूरिवरे ॥ २६ ॥
 गणतित्तीसु निउत्ते, सुत्तत्थज्झावणंमि उज्जुत्ते ।
 सज्झाए लीणमणे, सम्मं ज्ञाएह उज्झाए ॥ २७ ॥
 सव्वासु कम्मभूमिसुं, विहरंते गुणगणेहि संजुत्ते ।
 गुत्ते मुत्ते ज्ञायह, सुणिराए निट्ठियकसाए ॥ २८ ॥
 सव्वन्नुपणीयागमपयडियतत्तत्थसदहणरूवं ।
 दंसणरयणपईवं, निच्चं धारेह मणभवणे ॥ २९ ॥
 जीवाजीवाइपयत्थसत्थतत्तावबोहरूवं च ।
 नाणं सव्वगुणाणं, मूलं सिक्खेह विणएणं ॥ ३० ॥
 असुहकिरियाण चाओ, सुहासु किरियासु जो य अपमाओ
 तं चारित्तं उत्तमगुणजुत्तं पालह निरुत्तं ॥ ३१ ॥

घणकम्मतमोभरहरणभाणुभूयं दुवालसंगधरं ।
 नवरमकसायतावं, चरेह सम्मं तवोकम्मं ॥ ३२ ॥
 एयाइं नवपयाइं, जिणवरधम्मंमि सारभूयाइं ।
 कल्लाणकारणाइं, विहिणा आराहियव्वाइं ॥ ३३ ॥
 अन्नं च-एएहिं नवपएहिं, सिद्धं सिरिसिद्धचक्रमाउत्तो ।
 आराहंतो संतो, सिरिसिरिपालुव्व लहइ सुहं ॥ ३४ ॥
 तो पुच्छइ मगहेसो, को एसो मुणिवरिंद ! सिरिपालो ? ।
 कह तेण सिद्धचक्रं, आराहिय पावियं सुखं ? ॥ ३५ ॥
 तो भणइ मुणी निसुणसु, नरवर ! अक्खाणयं इमं रम्मं ।
 सिरिसिद्धचक्रमाहप्पसुंदरं परमचुज्जकरं ॥ ३६ ॥
 तथाहि-इत्थेव भरहखित्ते, दाहिणखंडंमि अत्थि सुपसिद्धो
 सव्वट्ठकयपवेसो, मालवनामेण वरदेसो ॥ ३७ ॥
 सो य केरिसो ?:-
 पए पए जत्थ सुगुत्तिगुत्ता, जोगप्पवेसा इव संनिवेसा ।
 पए पए जत्थ अगंजणीया, कुटुंबमेला इव तुंगसेला ॥ ३८ ॥
 पए पए जत्थ रसाउलाओ, पणंगणाओव्व तरंगिणीओ ।
 पए पए जत्थ सुहंकराओ, गुणावलीओव्व वणावलीओ ॥ ३९ ॥
 पए पए जत्थ सवाणियाणि, महापुराणीव महासराणी ।
 पए पए जत्थ सगोरसाणि, मुहीमुहाणीव सुगोउलाणि ॥ ४० ॥
 तत्थ य मालवदेसे, अकयपवेसे दुकालडमरेहिं ।
 अत्थि पुरो पोराना, उज्जेणी नाम सुपहाणा ॥ ४१ ॥

सा य केरिसा ?:-

अणेगसो जत्थ पयावईओ, नरुत्तमाणं च न जत्थ संखा ।
महेसरा जत्थ गिहे गिहेसु, सचीवरा जत्थ समगलोया ॥

घेर घेर जत्थ रमंति गोरी-गणा सिरिओ अ पए पए अ ।
वण वणे यावि अणेगरंभा, रई अ पोईविय ठाणठाणे ॥४३॥
तीसे पुरीई सुरवरपुरोई अहियाइ वणगं काउं ।

जइ निउगबुद्धिकलिओ, सकगुरु चेव सकेइ ॥४४॥
तत्थत्थि पुहविपालो, पयपालो नामओ अ गुणओ अ ।
जस्स पयादो सोमो, भीमो विय सिद्धदुट्टजणे ॥४५॥

तस्सवरोहे बहुदेहसोहअवहरियगोरिगव्वेवि ।
अच्चवंतं मणहरणे, निउणाओ दुन्नि देवीओ ॥ ४६ ॥

सोहगलडहदेहा, एगा सोहगमुन्दरीनामा ।
वीया अ रूवसुंदरी, नामा रूवेण रइतुला ॥ ४७ ॥

पढमा माहेसरकुलसंभूया तेग मिच्छदिट्ठित्ति ।
वीया सागवधूया तेगं सा सम्मदिट्ठित्ति ॥ ४८ ॥

तओ सरिसवयाओ, समसोहगाउ सरिसरूवाओ ।
सावत्तेवि हु पायं, परुप्परं पीतिकुलिआआ ॥ ४९ ॥

नवरं ताण मणट्ठियधम्मसरूवं विपारयंताणं ।
दूरेण विसंवाओ, विसपीऊसेहिँ सारिच्छो ॥ ५० ॥

तओ अ रमंतीओ, नवनवलीलाहिँ नरवरेण समं ।
थोवंतरंमि समए, दोवि सगग्भाउ जायाओ ॥ ५१ ॥

समयंमि पसूयाओ, जायाओ कन्नगाउ दोहिंपि ।
 नरनाहोवि सहरिसो, वद्धावणयं करावेई ॥ ५२ ॥
 सोहगगसुंदरी नंदणाइ सुरसुंदरित्ति वरनामं ।
 बीयाइ मयणसुंदरि, नामं च ठवेइ नरनाहो ॥ ५३ ॥
 समये समप्पियाओ, तओ सिवधम्मजिणमयविऊणं ।
 अज्झावयाण रत्ता, सिवभूतिसुबुद्धिनामाणं ॥ ५४ ॥
 सुरसुंदरी अ सिक्खेइ, लिहियं गणियं च लक्खणं छंदं ।
 कव्वमलंकारजुयं, तक्कं च पुराणसमिईओ ॥ ५५ ॥
 सिक्खेइ भरहसत्थं, गीयं नट्टं च जोइसतिगिच्छं ।
 विज्जं भंतं तंतं, हरमेहलचित्तकम्माइं ॥ ५६ ॥
 अन्नाइंपि कुंडलविटलाइं करलाघवाइकम्माइं ।
 सत्थाइं सिक्खियाइं, तीइ चमूक्कारजणयाइं ॥ ५७ ॥
 सा कावि कळा तं किंपि, कोसलं तं च नत्थि विन्नाणं ।
 जं सिक्खियं न तोए, पन्नाअभिओगजोगेणं ॥ ५८ ॥
 सविसेसं गीयाइसु, निउणा वीणाविणोयलीणा सा ।
 सुरसुंदरी वियट्ठा, -जाया पत्ता य तारुन्नं । ॥ ५९ ॥
 जारिसओ होइ गुरु, तारिसओ होइ सीसगुणजोगो ।
 इत्तुच्चिय सा मिच्छ-दिट्ठि उक्किट्ठदप्पा अ ॥ ६० ॥
 तइ मयणसुंदरीवि हु, एया उ कलाओ लीलमित्तेण ।
 सिक्खेइ विमलपन्ना, धन्ना विणएण संपन्ना ॥ ६१ ॥
 जिणमयनिउणेणज्झावएण सा मयणसुंदरीवाळा ।
 तह सिक्खविया जह जिणमयंमि कुसलत्तणं पत्ता ॥ ६२ ॥

षगा सत्ता हुविहो नओ य कालत्तयं गइचउकं ।
 पंचेव अत्थिकाया, दव्वल्लकं च सत्त नया ॥ ६३ ॥
 अट्ठेव य कम्माइं नव्वत्तत्ताइं च दसविहो धम्मो ।
 एगारस पडिमाओ बारस वयाइं गिहीणं च ॥ ६४ ॥
 इच्चाइ वियाराचारसारकुसलत्तणं च संपत्ता ।
 अन्ने सुहुमवियारेवि मुणइ सा निययनामं व ॥ ६५ ॥
 कम्माणं मूलुत्तरपयडोओ गणइ मुणइ कम्मठिइं ।
 जाणइ कम्मविवागं, वंधोदयदीरणं संतं ॥ ६६ ॥
 जीसे सो उज्झाओ, संतो दंतो जिइंदिओ धीरो ।
 जिणमयरओ सुबुद्धी, सा किं नहु होइ तस्सीला ? ॥ ६७ ॥
 सयलकलागमकुसुला, निम्मलसम्मत्तसीलगुणकलिया ।
 लज्जासज्जा सा मयणमुंदरी जुव्वणं पत्ता ॥ ६८ ॥
 अन्नदिणे अब्भितरसद्धानिविद्धेण नरवरिंदेण ।
 अज्झावयसहियाओ, अणाविआओ कुमारीओ ॥ ६९ ॥
 विणओणयाउ ताओ, मरुवलावन्नखोहिसहाओ ।
 विणिवेसिआउ रत्ता, नेहेणं उभयपासेसु ॥ ७० ॥
 हरिसवसेणं राया, तासिं बुद्धिपरिक्खणनिमित्तं ।
 एगं देइ समस्सा-पयं दुविन्हंपि समकालं ॥ ७१ ॥
 यथा “ पुन्निहिँ लब्भइपहु, ” ॥
 तो तक्कालं अइचंचलाइ । अच्चंतगव्वगहिळाए,
 सुरसुन्दरीइ भणियं, हुं हुं पूरेमि निसुणेह ॥ ७२ ॥

सिरिरयणसेहरसूरिहिं-संकलिया

यथा-धणजुव्वण सुवियद्वपण, रोगरहिअ निअ देहु ।
 मण वल्लह मेलावडउ, पुन्निहिँ लब्भइ एहु ॥ ७३ ॥
 तं सुणिय निवो तुट्ठो, पसंसए साहु साहु उज्झाओ ।
 जेणेसा सिक्खविया, परिसावि भणेइ सच्चमिणं ॥ ७४ ॥
 तो रन्ना आइट्ठा, मयणा वि हु पूरण समसं तं ।
 जिणवयणरया संता दंता ससहावसारिच्छं ॥ ७५ ॥
 यथा-विणयविवेयपसणमणु सीलसुनिम्मलदेहु ।
 परमप्पहमेलावडउ, पुण्णेहिँ लब्भइ एहु ॥ ७६ ॥
 तो तीए उवझाओ, मायावि अ हरिसिआ न उण सेसा ।
 जेण तत्तोवएसो न कुणइ हरिसं कुदिट्ठिणं ॥ ७७ ॥
 इओ अ-कुरुजंगलंमि देसे, संखपुरोनाम पुरवरी अत्थि ।
 जा पच्छा विक्खाया, जाया अहिच्छत्तनामेणं ॥ ७८ ॥
 तत्थत्थि महीपालो कालो इव वेरिआण दमिआरी ।
 पइवरिसं सो गच्छइ, उज्जेणिनिवस्स सेवाए ॥ ७९ ॥
 अन्नदिणे तप्पुत्तो, अरिदमनो नाम तारतारुत्तो ।
 सम्पत्तो पिअठाणे, उज्जेणिं रायसेवाए ॥ ८० ॥
 तं च निवपणमणत्थं, समागयं तत्थ दिव्वरूधरं ।
 सुरसुन्दरी निरिक्खइ, तिक्खक्खइक्खेहिँ ताडंति ॥ ८१ ॥
 तत्थेव थिरनिवेसिअदिट्ठी दिट्ठा निवेण सा बाला ।
 भणिया य कहसु वच्छे ! तुज्झ वरो केरिसो होउ ? ॥ ८२ ॥
 तो तीए हिट्ठाए, धिट्ठाए मुक्कलोअलज्जाए ।
 भणियं तायपसाया, जइ लब्भइ मणियं कहवि ॥ ८३ ॥

ता सव्वकलाकुसलो, तरुणोवररुवपुण्णलायन्नो ।
 एरिसओ होउ वरो, अहवा ताओचिअ पमाणं ॥ ८४ ॥
 जेणं ताय तुमं चिय, सेवयजणमणसमीहियत्थाणं ।
 पूरणपवणो दीससि, पच्चक्खो कप्पख्खवव्व ॥ ८५ ॥
 तो तुट्ठो नरनाहो, दिट्ठिनिवेसेण नायनीइमणा ।
 पभणेइ होउ वच्छे ! एसऽरिदमणो वरो तुज्झ ॥ ८६ ॥
 तो सयलसभालोओ, पभणइ नरनाह ! एस संजोगो ।
 अइसोहणोऽहिवल्लोपूगतारुणं व निब्भंतं ॥ ८७ ॥
 अह मयणसुन्दरीवि हु, रत्ता नेहेण पुच्छिया वच्छे ।
 केरिसओ तुज्झ वरो, कीरउ ? मह कहसु अविलंबं ॥ ८८ ॥
 सा पुण जिणवयणवियारसारसंजणियनिम्मलविवेआ ।
 लज्जागुणिकसज्जा, अहोमुही जा न जंपेइ ॥ ८९ ॥
 ताव नरिंदेण पुणो पुट्ठा सा भणइ ईसि हसिऊणं ।
 ताय ! विवेयसमेओ, मं पुच्छसि तंसि किमजुत्तं ॥ ९० ॥
 जेण कुलवालिआओ, न कंति हवेउ एस मज्झ वरो ।
 जो किर पिऊहिं दिन्नो, सो चेव पमाणियव्वुत्ति ॥ ९१ ॥
 अम्मापिउणोवि निमित्तमित्तमेवेह वरपयाणंमि ।
 पायं पुव्वनिबद्धो, सम्बन्धो होइ जीवाणं ॥ ९२ ॥
 जं जेण जया जारिसमुवज्जियं होइ कम्म सुहमसुहं ।
 तं तारिसं तया से, संपज्जइ दोरियनिबद्धं ॥ ९३ ॥
 जा कन्ना बहुपुन्ना, दिन्ना कुकुलेवि सा हवइ सुहिया ।
 जा होइ हीणपुन्ना, सुकुले दिन्नावि सा दुहिया ॥ ९४ ॥

ता ताय ! नायतत्तस्स, तुज्झ नो जुज्जए इमो गव्वो ! ।
 जं मज्झ कयपसयापसायओ सुहदुहे लोए ॥ ९५ ॥
 जो होइ पुत्तबलिओ, तस्स तुमं ताय ! लहु पसीएसि ।
 जो पुण पुण्णविहूणो, तस्स तुमं नो पसीएसि ॥ ९६ ॥
 भवियव्वया सहावो, दव्वाइया सहाइणो वावि ।
 पायं पुव्वोवज्जियकम्माणुगया फलं दिति ॥ ९७ ॥
 तो दुम्मिओय राया, भणेइ रे तंसि मह पसाएण ।
 वत्थालंकाराइ, पहिरंती कोसिपं भणसि ? ॥ ९८ ॥
 हसिऊण भणइ मयणा, कयसुकयवसेण तुज्झ गेहंमि ।
 उप्पन्ना ताय ! अहं, तेणं माणेमि सुक्खाइं ॥ ९९ ॥
 पुव्वकयं सुकयं चिअ, जीवाणं सुक्खकारणं होइ ।
 दुकयं च कयं दुक्खाण, कारणं होइ निब्भतं ॥ १०० ॥
 न सुरासुरेहिं, नो नरवरेहिं, नो बुद्धिवलसमिद्धेहिं ।
 कहवि खलिज्जइ इंतो, सुहामुहो कम्मपरिणामो ॥ १०१ ॥
 तो रुट्ठो नरनाहो, अहो अहो अप्पपुन्निआ एसा ।
 मज्झ कयं किंपि गुणं, नो मन्नइ दुव्वियट्ठा य ॥ १०२ ॥
 पभणेइ सहालोओ, सामिय ? किमियं मुणेइ मुद्धमई ? ।
 तं चेव कप्परुक्खो, तुट्ठो रुट्ठो कयंतो य ॥ १०३ ॥
 मयणा भणेइ धिद्धी, धणलवमित्तत्थिणो इमे सव्वे ।
 जाणंतावि हु अलिअं, मुहप्पियं चेव जंपंति ॥ १०४ ॥
 जइ ताय ! तुह पसाया, सेवयलोआ इवंति सव्वेवि ।
 सुहिया ता समसेवानिरया किं दुक्खिया एगे ? ॥ १०५ ॥

तम्हा जो तुम्हाणं, रुच्चइ सो ताय ! मज्झ होउ वरो ।
 जइ अत्थि मज्झ पुत्तं, ता होही निग्गुणोवि गुणी ॥ १०६ ॥
 जइ पुण पुन्नविहीणा, ताय ! अहं ताव सुंदरोवि वरो ।
 होही अमुंदरुच्चिय, नूणं मह कम्मदोसेणं ॥ १०७ ॥
 तो गाढयरं राया, रुट्ठो चित्तेइ दुव्वियट्ठाए ।
 एयाइ कओ लहुओ, अहं तओ वेरिणी एसा ॥ १०८ ॥
 रोसेण वियडभिउडीभीसणवयणं पलोइऊण निवं ।
 दक्खो भणेइ मंती, सामिय ! रइवाडियासमओ ॥ १०९ ॥
 रोसेण धमधमंतो, नरनाहो तुरयरयणमारूढो ।
 सामंतमंतिसहिओ, विणिग्गओ रायवाडीए ॥ ११० ॥
 जाव पुराओ बाहिं, निग्गच्छइ नरवरो सपरिवारो ।
 ता पुरओ जणवंदं, पिच्छइ साडंवरमियंतं ॥ १११ ॥
 तो विम्हिण्ण रन्ना, पुट्ठो मंती स नायवुत्तंतो ।
 विन्नवइ देव निमुणह, कहेमि जणवंदपरमत्थं ॥ ११२ ॥
 सामिय ! सरूवपुरिसा, सत्तसया नववया ससौंडीरा ।
 दुट्ठक्कुट्ठभिभूया, सव्वे एगत्य संमिलिया ॥ ११३ ॥
 एगो य ताण वालो, मिलिओ उंबरयवाहिगहियंगो ।
 सो तेहिं परिगहिओ, उंबरराणुत्ति कयनामो ॥ ११४ ॥
 वरवेसरिमारूढो, तयदोसी छत्तधारओ तस्स ।
 गयनासा चमरधरा, धिणिधिणिसद्दा य अग्गपद्दा ॥ ११५ ॥
 गयकन्ना घंटकरा, मंडलवइ अंगरक्खमा तस्स ।
 दहुल थइआइत्तो, गलीअंगुलि नामओ मंती ॥ ११६ ॥

केवि पसूइयवाया, कच्छादब्भेहिं केवि विकराला ।
 केवि विउंचिअपामासमन्निया सेवगा तस्स ॥ ११७ ॥
 एवं सो कुट्टिअपेडएण परिवेदिओ महीवीढे ।
 रायकुलेसु भमंतो, पंजिअदाणं पणिण्हेइ ॥ ११८ ॥
 सो एसो आगच्छइ, नरवर ! आडंबरेण संजुत्तो ।
 ता मग्गमिणं मुत्तुं, गच्छइ अन्नं दिंसं तुब्भे ॥ ११९ ॥
 तो वलिओ नरनाहो, अन्नाइ दिसाइ जाव ताव पुरो ।
 तो पेडयंपि तीए, दीसाइ वलियं तुरिअ तुरितं ॥ १२० ॥
 राया भणेइ मंति, पुरओ गंतूणिमे निवारेसु ।
 मुहमगियंपि दाउं, जेणेसिं दंसणं न सुहं ॥ १२१ ॥
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 नरवर पुरओ ठाउं, एवं भणिउं समाढत्तो ॥ १२२ ॥
 सामिअ ! अम्हाण पहू, उंवरनामेण राणओ एसो ।
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 एतस्स पसायेणं, अम्हे सव्वेवि अइमुट्ठिणो ॥ १२४ ॥
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 जइ लहइ राणओ राणियंति ता सुंदरं होइ ॥ १२५ ॥
 ता नरनाह ! पसायं, काऊणं देहि कन्नगं एगं ।
 अवरेण कणगकप्पडदाणेणं तुम्ह पज्जतं ॥ १२६ ॥
 तो भणइ रायमंती, अहो अजुत्तं विमग्गिअं तुमए ।
 को देइ नियं धूयं कुट्ठकिलिडुस्स जाणंतो ॥ १२७ ॥

गलिअंगुलिणा भणियं, अम्हेहिं सुया निवस्सिमा कित्ती ।
 जं किल मालवराया, करेइ नो पत्थणाभंगं ॥ १२८ ॥
 तो सा निम्मलकित्ती, हारिज्जउ अज्ज नरवरिंदस्स ।
 अहवा दिज्जउ काविहु, धूया कुकुलेवि संभूया ॥ १२९ ॥
 पभणेइ नरवरिंदो, दाहिस्सइ तुम्ह कन्नगा एगा ।
 को किर हारइ कित्ति, इत्तियमित्तेण कज्जेण ? ॥ १३० ॥
 चित्तेइ मणे राया, कोवानलजलियनिम्मलविवेगो ।
 नियधूयं अरिभूयं, तं दाहिस्सामि एयस्स ॥ १३१ ॥
 सहसा वलिऊण तओ, नियआवासंमि आगओ राया ।
 बुल्लावइ तं मयणामुन्दरिनामं नियं धूयं ॥ १३२ ॥
 हुं अज्जवि जइ मन्नसि, मज्झ पसायस्स संभवं सुखं ।
 ता उत्तमं वरं ते, परिणाविय देमि भूरि धणं ॥ १३३ ॥
 जइ पुण नियकम्मं चिय, मन्नसि ता तुज्झ कम्मणाणीओ ।
 एसो कुट्टिअराणो, होउ वरो किं वियप्पेण ? ॥ १३४ ॥
 हसिऊण भणइ बाला, आणीओ मज्झ कम्मणा जो उ ।
 सो चेव मह पमाअं, राओ वा रंकजाओ वा ॥ १३५ ॥
 कोवंधेणं रन्ना, सो उंवरराणओ समाहूओ ।
 भणिओ य तुममिमीए, कम्माणीओसि होमु वरो ॥ १३६ ॥
 तेणुत्तं नो जुत्तं, नरवर ! वुत्तंपि तुज्झ इय वयणं ।
 को कणयरयणमालं, बंधइ कगस्स कंठमि ॥ १३७ ॥
 एगमहं पुव्वकयं, कम्मं भुंजेमि एरिसमणज्जं ।
 अवरं च कहमिमीए, जम्मं बोलेमि जाणंतो ? ॥ १३८ ॥

ता भो नरवर ! जइ देसि काषि ता देसू मज्झ अणुरुवं ।
 दासिविलासिणिधूयं, नो वा ते होउ कल्लाणं ॥ १३९ ॥
 तो भणइ नरवरिंदो, भो भो महनंदणी इमा किंषि ।
 नो मज्झकयं मन्नइ, नियकम्मं चेव मन्नेइ ॥ १४० ॥
 तेणं चिअ कम्मेणं, आणीओ तंसि चेव जीइ वरो ।
 जइ सा निअकम्मफलं, पावइ ता अम्ह को दोसो ? १४१
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 गिण्हइ निययकरेणं, बिवाहलगंगव साहंति ॥ १४२ ॥
 सामंतमंतिअंतेउरिउ वारंति तहवि सा बाला ।
 सरयससिसरिसवयणा, भणइ सई सुच्चिअपमाणं ॥ १४३ ॥
 एगत्तो माउलओ, एगत्तो रूपसुंदरी माया ।
 एगत्तो परिवारो, रुयइ अहो केरिसमजुत्तं ? ॥ १४४ ॥
 तहवि न नियकोवाओ, वलेइ राया अईव कडिणमणो ।
 मयणावि मुणियतत्ता, निअसत्ताओ न षचलेइ ॥ १४५ ॥
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 ता भणइ नयरलोओ, अहो अजुत्तं अजुत्तंति ॥ १४६ ॥
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 केवि निंदंति दिव्वं, जिणधम्मं केवि निंदंति ॥ १४८ ॥
 तहवि हु वियसियवयणा, मयणा तेणुंबरेण सह जंति ।
 न कुणइ मणे विसायं, सम्मं धम्मं वियाणंती ॥ १४९ ॥

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 निअमहुणो भत्तेणं, विवाहकिच्चाइं विहियाइं ॥१५०॥
 इत्तो-रन्ना सुरसुंदरीइ वावाहणत्थमुज्झाओ ।
 पुट्ठो सोहणलग्गं, सो पभणइ राय ! निस्सुणेसु ॥१५१॥
 अज्जं चिय दिणसुद्धी, अत्थि परं सोहणं गयं लग्गं ।
 तइया जइया मयणाइ, तीइ कुट्ठिअकरो गहिओ ॥१५२॥
 राया भणेइ हुं हुं, नाओ लग्गस्स तस्स परमत्थो ।
 अहुणाविहु निअधूयं, एयं परिणावइस्सामि ॥ १५३ ॥
 रायाएसेण तओ, खणभित्तेणावि विहिअसामग्गि ।
 मंतीहिं पहिट्ठेहिं, विवाहपव्वं समाढत्तं ॥ १५४ ॥

तं च केरिसं:—

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 नच्चिरचारुविलासिणिघट्टं, जयजयसइकरंतसुभट्टं ॥१५५॥
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 मग्गणजणदिज्जंतसुदानं, सयणसुवासिणिकयसम्माणं ।
 मइलवायचउप्फललोयं जणजणवयमणि जणियपमोयं ॥
 कारिअसुरसुंदरिसिणगारं, सिंगारिअअरिदमणकुमारं ।
 हथलेवइ मंडलविहिचंगं, करमोयणकरिदाणसुरंगं ॥१५६॥
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 सुरसुंदरीसमेओ, जा निगच्छइ पुरवरोओ ॥ १५७ ॥
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 धन्ना एसा सुरसुं-दरी य जीए वरो एसो ॥ १५८ ॥

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 केवि तीए उज्झायं, केवि पसंसंति सिवधम्मं ॥ १६१ ॥
 सुरसुंदरिसम्माणं, मयणाइ विडंबणं जणो दट्ठं ।
 सिवसासणप्पसंसं, जिणसासणनिंदणं कुणइ ॥ १६२ ॥
 इओ य-निअपेडयस्स मज्झे, रयणीए ऊंबरेण सा मयणा ।
 भणिआ भद्दे ! निमुणमु, इमं अजुत्तं कयं रन्ना ॥ १६३ ॥
 तहवि न किपि विणट्ठं, अज्जवि तं गच्छ कमवि नररयणं ।
 जेणं होइ न विहलं, एयं तुह रूवनिम्माणं ॥ १६४ ॥
 इअ पेडयस्स मज्झे, तुज्झवि चिट्ठंतिआइ नो कुमलं ।
 पायं कुसंगजणिअं, मज्झवि जायं इमं कुट्ठं ॥ १६५ ॥
 तो तीए मयणाए, नयणंसुयनीरकलुसवयणाए ।
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 सामिअ ! सव्वं मह आइसेमु किंचेरिसं पुणो वयणं ।
 नो भणियव्वं जं दहवेइ मह माणसं एयं ॥ १६७ ॥
 अन्नं च पढमं महिलाजम्मं, केरिसयं तंपि होइ जइ लोए
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 सीलं चिअ महिलाणं, विभूमणं सीलमेव सव्वस्सं ।
 सीलं जीवियसरिसं, सीलाउ न भुंदरं किपि ॥ १६९ ॥
 ता सामिअ ! आमरणं, मह सरणं तंसि चेव नो अन्नो ।
 इअ निच्छियं वियाणह, अवरं जं होइ तं होउ ॥ १७० ॥
 एवं तीए अइनिच्च-लाइ ददसत्तपिक्खणनिमित्तं ।
 सहसा सहस्सकिरणो, उदयाचलचूलिअं पत्तो ॥ १७१ ॥

मयणाए वयणेणं, सो उंबरराणओ पभायंमि ।
 तीए समं तुरंतो, पत्तो सिरिसिहभवणंमि ॥ १७२ ॥
 आणंदपुलइअंगेहिं तेहिं दोहिवि नमंसिओ सामी ।
 मयणा जिणमयनिउणा, एवं थोउं समाढत्ता ॥ १७३ ॥
 भत्तिभरनमिरसुरिंदवंद-वंदिअपयपढमजिणंदवंद ।
 चंदूज्जलकेवलकित्तिपूरपूरियभुवणंतरवेरिमूर ॥ १७४ ॥
 सूरुव्व हरिअतमतिमिर देव देवासुरखेयरविहिअसेव ।
 सेवागयगयमयरायपायपायडियपणामह कयपसाय ॥ १७५ ॥
 सायरसमसमयामयनिवास, वासवगुरुगोयरगुणविकास ।
 कासुज्जलसंजमसीललील, लालाइविहिअमोहावहील ॥ १७६ ॥
 हीलापरजंतुसु अकयसाव, सावयजणजणिअआणंदभाव ।
 भावलयअलंकिअ रिसहनाह, नाहत्तणु करि हरि दुक्खदाह ॥ १७७ ॥
 इअ रिसहजिणेसर भुवणदिणेसर, तिजयविजयसिरिपालपहो !
 मयणाहिअ सामिअ सिवगइगामिअ, मणह मणोरह पूरिमहो
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 करठिअफलेण सहिआ उच्छलिआ कुसुमवरमाला ॥ १७९ ॥
 मयणावयणाओ उंबरण सहसत्ति तं फलं गहिअं ।
 मयणाइ सयं माला, गहिया आणंदिअमणाए ॥ १८० ॥
 भणिअं च तीइ सामिअ फिट्ठिस्सइ एस तुम्ह तणुरोगो ।
 जेणेसो संजोगो जाओ जिणवरकयपसाओ ॥ १८१ ॥

तत्तो मयणा पइणा सहिआ मुनिचंदगुरुसमीवंमि ।

पत्ता पमुइअचित्ता भत्तीए नमइ तस्स पए ॥ १८२ ॥

गुरुणो य तथा करुणापरित्तचित्ता कइंति भवियाणं ।

गंभीरसजलजलहरसरेण धम्मस्स फलमेवं ॥ १८३ ॥

सुमाणुसत्तं सुकुलं सुरुवं, सोहग्गमारुग्गमतुच्छमाउ ।

रिद्धिं च विद्धिं च पहुत्तकित्ती पुन्नप्पसाएण लहंति सत्ता ॥ १८४ ॥

इच्चाइदेसणंते गुरुणो पुच्छंति परिचियं मयणं ।

वच्छे कोऽयं धन्नो वरलक्खणलक्खिअमुपुन्नो ? ॥ १८५ ॥

मयणाइ रुअंतीए कहिओ सव्वोवि निअयवुत्तंतो ।

विन्नतं च न अन्नं भयवं ! मह किंपि अत्थि दुहं ॥ १८६ ॥

एयं चिअ मह दुक्खं जं मिच्छादिट्ठणो इमे लोआ ।

निंदंति जिणइ धम्मं सिवधम्मं चेव संसंति ॥ १८७ ॥

ता पहु कुणह पसायं किंपि उवायं कहेह मह पइणो ।

जेणेस दुट्ठवाही जाइ खयं लोअवायं च ॥ १८८ ॥

पभणेइ गुरु भदे ! साहूण न कप्पए हु सावज्जं ।

कहिउं किंपि तिगिच्छं विज्जं मंतं च तंतं च ॥ १८९ ॥

तहवि अणवज्जमेगं समत्थि आराहणं नवपयाणं ।

इहलोइअपरलोइअसुहाण मूलं जिणुद्धिट्ठं ॥ १९० ॥

अरिहं सिद्धायरिआ उज्झाया साहुणो य सम्मत्तं ।

नाणं चरणं च तवो, इअ पयनवगं परमतत्तं ॥ १९१ ॥

एएहिं नवपएहिं, रहिअं अन्नं न अत्थि परमत्थं ।

एएमु च्चिअ जिणसासणस्स सव्वस्स अवयारो ॥ १९२ ॥

जे किर सिद्धा, सिज्जंति जे अ, जे आवि सिज्जइस्संति ।

ते सव्वेवि हु नवपयझाणेजं चेव निब्भंतं ॥ १९३ ॥

एएसिं च पयाणं पयमेगयरं च परमभत्तीए ।

आराहिऊण जेगे संपत्ता तिजयसामित्तं ॥ १९४ ॥

एएहिं नवपएहिं सिद्धं सिरिसिद्धचक्रमेअं जं ।

तस्सुद्धारो एसो पुच्चायरिएह निहिट्ठो ॥ १९५ ॥

गयणमकलिआयंतं उट्ठाहसरं सनायविन्दुकलं ।

सपणववीआणाहय-मंतसरं सरह पीढंमि ॥ १९६ ॥

झायह अडदलवलए, सपणवमायाइएमुवाहंते ।

सिद्धाइए दिसासुं विदिसासुं दंसणाईए ॥ १९७ ॥

वीअवलयंमि अडदिसि, दलेसु साणाहए सरह वग्गे ।

अंतरदलेसु अट्ठसु, ज्ञायह परमिट्ठिपढमपए ॥ १९८ ॥

तइअवलएअवि, अडदिसि, दिप्पंतअणाहएहिं अंतरिए ।

पायाहिजेम तिहिपंतिआहिं ज्ञाएह लद्धिपए ॥ १९९ ॥

ते पणववीअअरिहं, नमोजिणाणंति एवमाईआ ।

अडयालीसं जेआ, संमं सुगुरुवएसेणं ॥ २०० ॥

तं तिगुणेअं मायावीएणं सुद्धसेयवण्णेणं ।

परिवेढिऊण परिहीइ तस्स गुरुपायए नमह ॥ २०१ ॥

अरिहं सिद्धगणीणं गुरुपरमादिद्वणंतसुगुरूणं ।
 दुरणंताण गुरूण य सपणववीयाओ ताओ य ॥ २०२ ॥
 रेहादुगकयकलसामारामिअमंडलं व तं सरह ।
 चउदिसि विदिसि कमेणं जयाइजंभाइकयसेवं ॥ २०३ ॥
 सिरिविमलसामिपमुहाहिट्टायगसयलदेवदेवीणं ।
 सुहगुरुमुहाओ जाणिअ ताण पयाणं कुणह ज्ञाणं ॥ २०४ ॥
 तं विज्जादेविसासणसुरसासणदेविसेविअदुपासं ।
 मूलगहं कंठणिहिं, चउपडिहारं च चउवीरं ॥ २०५ ॥
 दिसिवालखित्तवालेहिं सेविअं धरणिमंडलपइठं ।
 पूयंताण नराणं नूणं पूरेइ मणइठं ॥ २०६ ॥
 एयं च सिद्धचक्रं, कहिअं विज्जाणुवायपरमत्थं ।
 नाएण जेण सहसा सिज्जंति मंहंतसिद्धीओ ॥ २०७ ॥
 एयं च विमलधवलं जो ज्ञायइ मुक्कज्झाणजोएण ।
 तवसंजमेण जुत्तो, सो पावइ निज्जरं विउलं ॥ २०८ ॥
 अक्खयसुक्खो मुक्खो जस्स पसाएण लब्भए तस्स ।
 ज्ञाणेणं अन्नाओ सिद्धाओ हुंति किं चुज्जं ? ॥ २०९ ॥
 एयं च परमत्तं, परमरहस्सं च परममंतं च ।
 परमत्थं परमपयं, पन्नत्तं परमपुरिसेहिं ॥ २१० ॥
 तत्तो तिजयपसिद्धं अट्टमहासिद्धिदायगं सुद्धं ।
 सिरिसिद्धचक्रमेअं, आराहह परमभत्तीए ॥ २११ ॥

खंतो दंतो संतो, एयस्साराहगो नरो होइ ।
 जो पुण विवरीयगुणो, एयस्स विराहगो सो उ ॥ २१२ ॥
 तम्हा एयस्साराहगेण एगंतसंतचिन्तेण ।
 निम्मलसीलगुणेणं मुणिणा गिहिणा वि होयव्वं ॥ २१३ ॥
 जो होइ दुट्ठचित्तो एयस्साराहगोवि होऊण ।
 तस्स न सिज्झइ एयं किंतु अवायं कुणइ नूणं ॥ २१४ ॥
 जो पुण एयस्साराहगस्स उवरिंमि सुद्धचित्तस्स ।
 चिंतइ किंपि विरूवं तं नूणं होइ तस्सेव ॥ २१५ ॥
 एएण कारणेणं पसन्नचित्तेण सुद्धसीलेण ।
 आराहणिज्जमेअं सम्मं तवकम्मविहिपुव्वं ॥ २१६ ॥
 आसोअसेअअट्ठमिदिणाओ आरंभिऊणमेयस्स ।
 अट्ठविहपूयपुव्वं, आयामे कुणह अट्ठ दिणे ॥ २१७ ॥
 नवमंमि दिणे पंचामएण ण्हवणं इमस्स काऊणं ।
 पूयं च वित्थरेणं, आयंबिलमेव कायव्वं ॥ २१८ ॥
 एवं चित्तेवि तहा, पुणो पुणाऽट्ठाद्वियाण नवगेणं ।
 एगासीए आयंबिलाण एयं हवइ पुन्नं ॥ २१९ ॥
 एयंमि कीरमाणे, नवपयझाणं मणंमि कायव्वं ।
 पुत्ते य तवोकम्मे, उज्जमणंमि विहेयव्वं ॥ २२० ॥
 एअं च तवोकम्मं, संमं जो कुणइ सुद्धभावेणं ।
 सयलसुरासुरनरवररिद्धीउ न दुल्लहा तस्स ॥ २२१ ॥

एयंमि कए न हु दुट्टकुट्टखयजरभगंदराईआ ।

पहवन्ति महारोगा पुव्वुप्पन्नावि नासन्ति ॥ २२२ ॥

दासत्तं पेसत्तं विकलत्तं दोहगत्तमंधत्तं ।

देहकुलजुंगियत्तं न होइ एयस्स करणेणं ॥ २२३ ॥

नारीणवि दोहगं, विसकन्नत्तं कुरंदरंडत्तं ।

वंझत्तं मयवच्छत्तणं च न हवेइ कइयावि ॥ २२४ ॥

किं बहुणा जीवाणं, एयस्स पसायओ सयाकालं ।

मणवंछियत्थसिद्धी, हवेइ नत्थित्थ सदेहो ॥ २२५ ॥

एवं तेसिं सिरिसिद्धचक्कमाहप्पमुत्तमं कहिउं ।

सावयसमुदायस्सवि गुरुणो एवं उवइसन्ति ॥ २२६ ॥

एएहिं उत्तमेहिं, लक्खिज्जइ लक्खणेहिं एस नरो ।

जिणसासणस्स नूणं, अचिरेण पभावगो होही ॥ २२७ ॥

तम्हा तुम्हं जुज्जइ, एसिं साहम्मिआण वच्छल्लं ।

काउं जेण जिणिंदेहि वन्निअं उत्तमं एयं ॥ २२८ ॥

तो तुट्ठेहिं तेहिं, सुसावएहिं वरंमि ठाणंमि ।

ते ठाविऊण दिन्नं, धणकणवत्थाइयं सव्वं ॥ २२९ ॥

न य तं करेइ माया, नेव पिया नेव बंधुवग्गो अ ।

जं वच्छल्लं साहम्मिआण सुस्सावओ कुणइ ॥ २३० ॥

तत्थ ठिओ सो कुमरो मयणावयणेण गुरुवएसेणं ।

सिक्खेइ सिद्धचक्कप्पसिद्धपूआविहिं सम्मं ॥ २३१ ॥

अह अन्नदिणे आसोअसेअअद्विमितिहीइ सुसुहुत्ते ।
 मयणासहिओ कुमरो, आरंभइ सिद्धचक्कतवं ॥ २३२ ॥
 पढमं तणुमणसुद्धिं काऊण जिणालए जिणच्चं च ।
 सिरिसिद्धचक्कपूयं अट्टपयारं कुणइ विहिणा ॥ २३३ ॥
 एवं कयविहिपूओ पच्चक्खाणं करेइ आयामं ।
 आणंदपुलइअंगो जाओ सो पढमदिवसे वि ॥ २३४ ॥
 बीअदिणे सविसेसं संजाओ तस्स रोगउवसामो ।
 एवं दिवसे दिवसे रोगखए वड्ढए भावो ॥ २३५ ॥
 अह नवमे दिवसंमी पूअं काऊण वित्थरविहीए ।
 पंचामएण णवणं करेइ सिरिसिद्धचक्कस्स ॥ २३६ ॥
 णवणूसवंमि विहिए तेणं संतीजलेण सव्वंगं ।
 संसित्तो सो कुमरो जाओ सहसत्ति दिव्वतणू ॥ २३७ ॥
 सव्वेसिं संजायं अच्छरिअं तस्स दंसणे जाव ।
 ताव गुरु भणइ अहो एयस्स किमेयमच्छरिअं ? ॥ २३८ ॥
 इमिणा जलेण सव्वे दोसा गहभूअसाइणीपमुहा ।
 नासंति तक्खणेणं, भविआणं सुद्धभावणं ॥ २३९ ॥
 खयकुट्टजरभगंदरभूया वाया विमूइआइआ ।
 जे केवि दुट्ठरोगा ते सव्वे जंति उवसामं ॥ २४० ॥
 जलजलणसप्पसावयभयाइं विसवेअणा उ ईईओ ।
 दुपयचउप्पयमारीउ नेव पहवंति लोअंमि ॥ २४१ ॥

वंझाणवि हुंति सुया, निंदूणवि नंदणा य नंदंति ।

फिट्ठंति पुट्टदोसा, दोहगं नासइ असेसं ॥ २४२ ॥

इच्चाइ पहावं निसुणिऊण दट्ठूण तं च पच्चक्खं ।

लोआ महप्पमोआ संतिजलं लित्ति सविसेसं ॥ २४३ ॥

तं कुट्ठिठपेयडं पि हु तज्जलसंसित्तगतमचिरेण ।

उवसंतप्पायरुअं जायं धम्मंमि सरुइ य ॥ २४४ ॥

मयणापइणो निरुवमरुवं च निरुविऊण साणंदा ।

पभणेइ पइं सामिअ ! एसो सव्वो गुरुपसाओ ॥ २४५ ॥

माअपिअसुअसहोअरपमुहाविकुणंति तं न उवयारं ।

जं निक्कारणकरुणापरो गुरु कुणइ जीवाणं ॥ २४६ ॥

तं जिणधम्मगुरूणं, माहप्पं सुणिय निरुवमं कुमरो ।

देवे गुरुंमि धम्मे, जाओ एगंतभत्तिपरो ॥ २४७ ॥

धम्मपसाएणं चिय जह जह माणंति तत्थ मुक्खाइ ।

ते दपइउ तह तह धम्मंमि समुज्जमा निच्चं ॥ २४८ ॥

अह अन्नया उ ते जिणहराउ जा नीहरंति ता पुरओ ।

पिक्खंति अद्धबुद्धं एगं नारिं समुहमिति ॥ २४९ ॥

तं पणमिऊण कुमरो पभणइ रोमंचकंचुइज्जंतो ।

अहो अणब्भा बुट्ठी संजाया जणणिदंसणओ ॥ २५० ॥

मयणा वि हु पियजणणिं नाउं जा नमइ ता भणइ कुमरो ।

अम्मो ! एस पहावो सव्वो इमिए तुह ण्हुहाए ॥ २५१ ॥

साणंदा सा आसीसदाणपुव्वं सुयं च सुण्हं च ।

अभिनंदिऊण पभणइ तइयाऽहं वच्छ ! तं मुत्तुं ॥२५२॥

कोसंबीए विज्जं सोऊणं जाव तत्थ वच्चामि ।

ता तत्थ जिणाययणे, दिट्ठो एगो मुणिवरिंदो ॥२५३॥

खंतो दंतो संतो, उवउत्तो गुत्तिमुत्तिसंजुत्तो ।

करुणारसप्पहाणो अवितहनाणो गुणनिहाणो ॥२५४॥

धम्मं वागरमाणो पत्थावे नमिय सो मए पुट्ठो ।

भयवं ! किं मह पुत्तो कयावि होही निरुयगत्तो ॥२५५॥

तेण मुणिंदेणुत्तं, भद्दे ! सो तुज्झ नंदणो तत्थ ।

तेणं चिय कुट्ठियपेडएण दट्ठूण संगहिओ ॥ २५६ ॥

विहिओ उंबरराणुत्ति नियपहू लद्धलोयसम्माणो ।

संपइ मालवनरवइधूयापाणप्पिओ जाओ ॥ २५७ ॥

रायसुयावयणेगं गुरुवइट्ठं स सिद्धवरचक्कं ।

आराहिऊण सम्मं संजाओ कणयसमकाओ ॥ २५८ ॥

सो य साहम्मिएहिं, पूरियविहवो सुधम्मकम्मपरो ।

अच्छइ उज्जेणीए, घरणीइ समन्निओ सुहिओ ॥२५९॥

तं सोऊणं हरिसिअचित्ताऽहं वच्छ ! इत्थ संपत्ता ।

दिट्ठोसिवहूसहिओ, जुण्हाइ ससिन्व कयहरिसो ॥२६०॥

ता वच्छ ! तुमं बहुयासहिओ जय जीव नंद चिरकालं ।

एसुच्चिअ जिणधम्मो, जावज्जीवं च मह शरणं ॥२६१॥

जिणरायपायपउमं, नमिऊणं वंदिऊण सुगुरुं च ।
 तिन्निवि करंत्ति धम्मं, सम्मं जिणधम्मविहिनिउणा ॥२६२॥
 ते अन्नदिणे जिणवरपूअं काऊण अंगअगमयं ।
 भावच्चयं करंता, देवे वंदंति उवउत्ता ॥ २६३ ॥

इओ यः—

धूयादुहेण सा रूप्पसुंदरी रूसिऊण सह रत्ना ।
 निअभायपुण्णपालस्स मंदिरे अच्छइ ससोया ॥२६४॥
 वीसारिऊण सोअं, सणिअं सणिअं जिणुत्तवयणेहिं ।
 जग्गिअचित्तविवेआ समागया चेइयहरंमि ॥ २६५ ॥
 जा पिकखइ सा पुरओ, तं कुमरं देववंदणापउणं ।
 निउणं निरुवमरूवं पच्चक्खं सुरकुमारंव ॥ २६६ ॥
 तप्पुट्ठीइ ठिआओ जणणीजायाउ ताव तस्सेव ।
 दट्ठण रूप्पसुंदरि राणी चित्तेइ चित्तंमि ॥ २६७ ॥
 ही एसा का लहुया बहुया दीसेइ मज्झ पुत्तिसमा ।
 जाव निउणं निरिक्खइ उवलक्खइ ताव तं मयणं ॥ २६८ ॥
 नूणं मयणा एसा, लगा एयस्स कस्सवि नरस्स ।
 पुट्ठीइ कुट्ठिअं तं मुत्तूणं चत्तसइमग्गा ॥ २६९ ॥
 मयणा जिणमयनिउणा संभाविज्जइ न एरिसं तीए ।
 भवनाडयंमि अहवा ही ही किं किं न संभवइ ? ॥ २७० ॥
 विहिअं कुले कलंकं आणाअं दूसनं च जिणधम्मे ।
 जीए तीइ सुयाए न मुयाए तारिसं दुक्खं ॥ २७१ ॥

जारिसमेरिस असमंजसेण चरिण जीवयंतीए ।

जायं मज्झ इमीए धूयाइ कलंकभूयाए ॥ २७२ ॥

एवं चिंतंती रूपसुंदरी दुक्खपूरपडिण्णा ।

करुणसरं रोयंती भणेइ एयारिसं वयणं ॥ २७३ ॥

धिद्धी अहो अकज्जं निवडउ वज्जं च मज्झ कुच्छीए ।

जत्थुप्पन्नावि वियक्खणावि ही एरिसं कुणइ ॥ २७४ ॥

तं सोऊणं मयणा जा पिकखइ रूपसुंदरीजणणिं ।

रुयमाणिं ता नाओ तीए जणणीअभिप्पाओ ॥ २७५ ॥

चिअवंदणं समग्गं काऊणं मयणसुंदरी जणणिं ।

करवंदणेण वंदिअ विअसिअवयणा भणइ एवं ॥ २७६ ॥

अम्मो ! हरिसट्ठाणे कीस विसाओ विहिज्जए एवं ? ।

जं एसो नीरोगो जाओ जामाउओ तुम्हं ॥ २७७ ॥

अन्नं च जं वियप्पह तं जइ पुव्वाइ पच्छिमदिसाए ।

उग्गमइ कहवि भाणु तहवि न एयं नियसुयाए ॥ २७८ ॥

कुमरजणणीवि जंपइ सुंदरि ! मा कुणसु एरिसं चित्ते ।

तुज्झ सुआइ पभावा मज्झ सुओ सुंदरो जाओ ॥ २७९ ॥

धन्नासि तुमं जोए कुच्छीए इत्थिरयणमुप्पन्नं ।

एरिसमसरिससीलप्पभावचिंतामणिसरिच्छं ॥ २८० ॥

हरिसवसेणं सा रूपसुंदरी पुच्छए किमेअं ति ? ।

मयणावि सुविहिनिउणा पभणइ एआरिसं वयणं ॥ २८१ ॥

चेइअहरंमि वत्तालावंमि कए निसीहिआभंगो ।
 होइ तओ मह मेहे वच्चह साहेमिमं सव्वं ॥२८२॥
 तत्तो गंतूण गिहं मयणाए साहिओ समग्गोवि ।
 सिरिसिद्धचक्रमाहप्पसंजुओ निययवुत्तंतो ॥ २८३ ॥
 तं सोऊणं तुट्ठा रुप्पा पुच्छेइ कुमरजणणिपि ।
 वंसुप्पत्तिं तुह नंदणस्स सहि ! सोउमिच्छामि ॥ २८४ ॥
 पभणेइ कुमरमाया अंगादेसंमि अत्थि सुपसिद्धा ।
 वेरिहिं कयअकंपा चंपानामेण वरनयरी ॥ २८५ ॥
 तत्थ य अरिकरिसीहो सीहरहो नाम नरवरो अत्थि ।
 तस्स पिआ कमलपहा कुंकुणनरनाहलहुभङ्गी ॥ २८६ ॥
 तीए अपुत्तिआए चिरेण वरसुविणमूइओ पुत्तो ।
 जाओ जणिआणंदो वद्धावणयं च कारवियं ॥ २८७ ॥
 पभणेइ तओ राया अम्हं अणाहाइ रायलच्छोए ।
 पालणखमो इमो ता हवेउ नामेण सिरिपालो ॥ २८८ ॥
 सो सिरिपालो बालो जाओ जा वरिसजुयलपरियाओ ।
 ता नरनाहो मूलेण झत्ति पंचत्तमणुपत्तो ॥ २८९ ॥
 कमलप्पहा खयंती मइसायरमंतिणा निदारित्ता ।
 धाईउच्छंगठिओ सिरिपालो थापिओ रज्जे ॥२९०॥
 जं बालस्सवि सिरिपा—लनाम रन्नो पवत्तिआ आणा ।
 सव्वत्थवि तो पच्छा, निवमियकिच्चंपि कारवियं ॥२९१॥

बालोवि महीपालो रज्जं पालेइ मंतिसुत्तेणं ।
 मंतीहिं सव्वत्थवि रज्जं रक्खिज्जए लोए ॥२९२॥
 कइवयदिणपज्जंते बालयपित्तिज्जओ अजिअसेणो ।
 परिगहभेअं काउं, मंतइ निवमंतिवहणत्थं ॥ २९३ ॥
 तं जाणिऊण मंती कहिउं कमलप्पभाइ सव्वंपि ।
 विन्नवइ देवि जह तह रक्खिज्जसु नंदणं निययं ॥२९४॥
 जीवंतेण सुएणं होही रज्जं पुणोवि निब्भंतं ।
 ता गच्छ इमं घित्तुं कत्थवि अहयंपि नासिस्सं ॥२९५॥
 तत्तो कमला घित्तूण नंदणं निग्गया निसिसुहंमि ।
 मा होउ मंतभेओ त्ति सव्वहा चत्तपरिवारा ॥ २९६ ॥
 निवभज्जा सुकुमाला वहियव्वो नंदणो निसा कसिणा ।
 चंकमणं चरणेहिं ही ही विहिविलसियं विसमं ॥ २९७ ॥
 पिअमरणं रज्जसिरीनासो एगागिणित्तमरितासो ।
 रयणीवि विहायंती हा संपइ कत्थ वच्चिस्सं ? ॥ २९८ ॥
 इच्चाइ चिंतयंती जा वच्चइ अगगओ पभायंमि ।
 ता फिट्ठाए मिलियं कुट्टियनरपेडयं एगं ॥ २९९ ॥
 तं दट्ठूणं कमला, निरुपमरूवा महग्घआहरणा ।
 अबला बालिक्खसुआ भयकंपिरतणुलया रुयइ ॥ ३०० ॥
 तं रुयमाणिं दट्ठुं पेडयपुरिसा भणंति करुणाए ।
 भइ ! कहेसु अम्हं काऽसि तुमं कीस बीहेसि ? ॥ ३०१ ॥

तीए निअबंधूण व, कहिओ सव्वोऽवि निययवुत्तंतो ।
 तेहिं च सा सभइणिव्व सम्ममासासिआ एवं ॥ ३०२ ॥
 मा। कस्सवि कुणसु भयं, अम्हे सव्वे सहोअरा तुज्झ ।
 एयाइ वेसरीए आरूढा चलसु वीसत्था ॥ ३०३ ॥
 तत्तो जा सा वरवेसरीए चडिआ पडेण पिहिअंगी ।
 पेडयमज्झंमि ठिया, नियपुत्तजुआ सुहं वयइ ॥ ३०४ ॥
 ता पत्ता वेरिभडा उब्भडसत्थेहिं भोसणायारा ।
 पुच्छंति पेडयं भो दिट्ठा किं राणिआ एगा ? ॥ ३०५ ॥
 पेडयपुरिसेहिं तओ, भणिअं भो अत्थि अम्ह सत्थंमि ।
 रउताणियावि नूनं, जइ कज्जं ता पणिहेह ॥ ३०६ ॥
 एगेण भडेण तओ, नायं भणिअं च दिंति मे पामं ।
 सव्वं दिज्जइ संतं, तो कुट्टभएण ते नट्ठा ॥ ३०७ ॥
 तेहिं गएहिं कमला, कमेण पत्ता सुहेण उज्जेणिं ।
 तत्थ ठिआ य सपुत्ता, पेडयमन्नत्थ संपत्तं ॥ ३०८ ॥
 भूसणधणेण तणओ, जा विहिओ तीइ जुव्वणाभिमुहो ।
 ता कम्मदोसवसओ, उंबररोगेण सो गहिओ ॥ ३०९ ॥
 बहुएहिंपि कएहिं, उवयारेहिं गुणो न से जाओ,
 कमलप्पहा अदन्ना, जणं जणं पुच्छए ताव ॥ ३१० ॥
 केणवि कहिअं तीसे, कोसंबीए समत्थि वरविज्जो ।
 जो अट्ठारसजाइ, कूट्ठस्स हरेइ निब्भंतं ॥ ३११ ॥

कमला पुत्तं पाडोसिआण सम्मं भलाविऊण सयं
 विज्जस्स आणणत्थं, पत्ता कोसंबिनयरीए ॥ ३१२ ॥
 तं विज्जं तित्थगयं, णडिक्खमाणी चिरं ठिआ तत्थ ।
 मुणिवयणाओ मुणिऊण पुत्तमुद्धि इहं पत्ता ॥ ३१३ ॥
 साऽहं कमला सो एस मज्झ पुत्तुत्तमो (त्थि) सिरिपालो ।
 जाओ तुज्झ सुयाए, नाहो सव्वत्थ विक्खाओ ॥ ३१४ ॥
 सीहरहरायजायं, नाउं जामाउअं तओ रुप्पा ।
 साणंदं अभिणंदइ, संसइ पुत्तं च धूयाए ॥ ३१५ ॥
 गंतूण गिहं रुप्पा, कहेइ तं भायपुण्णपालस्स ।
 सोऽवि सहरिसो कुमरं, सकुडुवं नेइ नियगेहं ॥ ३१६ ॥
 अप्पेइ वरावामं पूरइ धणधन्नकंचणाईयं ।
 तत्थऽच्छइ सिरिवालो दोगुंदुगदेवलीलाए ॥ ३१७ ॥
 अन्नदिणे तस्सावासपाससेरीइ निग्गओ राया ।
 पिकखइ गवक्खसंठिअकुमरं मयणाइसंजुत्तं ॥ ३१८ ॥
 तो सहसा नरनाहो मयणं दट्ठण चितए एवं ।
 मयणाइ मयणवसगाइ मह कुलं मइलियं नूगं ॥ ३१९ ॥
 इकं मए अजुत्तं कोवंधेणं तया कयं बीअं ।
 कामंधाइ इमीए विहियं ही ही अजुत्तयरं ॥ ३२० ॥
 एवं जायविसायस्स तस्स रन्नो सुपुण्णपालेण ।
 विन्नत्तं तं सव्वं धूयाचरिअं सअच्छरिअं ॥ ३२१ ॥

तं सोऊणं राया विम्हिअचित्तो गओ तमावासं ।
 पणओ य कुमारेणं मयणासहिण्ण विणएणं ॥३२२॥
 लज्जाऽऽणओ नरिंदो पभणइ धिद्धी ममं गयविवेअं ।
 जं दप्पसप्पविसमुच्छिण्ण कयमेरिसमकज्जं ॥ ३२३ ॥
 वच्छे ! धन्नाऽसि तुमं कयपुन्ना तंसि तंसि सविवेआ ।
 तं चेव मुणियतत्ता जीए एयारिसं सत्तं ॥ ३२४ ॥
 उद्धरिअं मज्झ कुलं उद्धरिया जीइ निययजणणी वि ।
 उद्धरिओ जिणधम्मो सा धन्ना तंसि परमिक्का ॥३२५॥
 अन्नाणतमंधेणं दुद्धरऽहंकारगयविवेगेणं ।
 जो अवराहो तइआ कओ मए तं खमसु वच्छे ! ॥३२६॥
 विणओणया य मयणा भणेइ मा ताय ! कुणसु मणखेयं ।
 एयं मह कम्मवसेण चेव सव्वंपि संजायं ॥ ३२७ ॥
 नो देइ कोइ कस्सवि, सुखं दुक्खं च निच्छओ एसो ।
 निअयं चेव समज्जिअमुवभुज्जइ जंतुणा कम्मं ॥३२८॥
 मा वहउ कोइ गव्वं जं किर कज्जं मए कयं होइ ।
 सुरवरकयंपि कज्जं कम्मवसा होइ विवरीअं ॥३२९॥
 ता ताय ! जिणुत्तं तत्तमुत्तमं मुणसु जेण नाएणं ।
 नज्जइ कम्मजियाणं बलाबलं बंधमुक्खं च ॥३३०॥
 तत्तो धम्मं पडिवज्जिऊण राया भणेइ संतुट्ठो ।
 सीहरहरायतणओ जं जामाया मए लद्धो ॥ ३३१ ॥

तं पत्थरमित्तकए हत्थंमि पसारियंमि सहसत्ति ।
 चडिओ अचित्तिओ च्चिय नूनं चिंतामणी एसो ॥३३२॥
 जामाइयं च धूयं आरोविय गयवरंमि नरनाहो ।
 महया महेण गिहमाणिऊण सम्माणइ धणेहिं ॥३३३॥
 जायं च साहुवायं मयणाए सत्तसीलकलियाए ।
 जिणसासणप्पभावो सयले नयरंमि वित्थरिओ ॥३३४॥
 अन्नदिणे सिरिपालो हयगयरहसुहडपरियरसमेओ ।
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सो गामागरपुरपत्तनेसु कोऊहलाइं पिकखंतो ।
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इओ य-

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सो बहुधणुत्ति लोए, कुबेरनामेण विक्खाओ ॥ ३७८ ॥

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 तंपि हु कुमरेण कयं हयप्पयावं खणद्धेणं ॥ ४०० ॥

इति सिरिसिखिवालकहाए चउसयगाहाओ समत्ताओ ।

SIRI SIRIVĀLAKAṆĀ

(THE STORY OF SHRIPĀLA)

Translation

Having Contemplated in the lotus - like heart the Nine Dignities such as the Arhat etc. I shall speak a little about the most elevated greatness of the Siddha-Chakra (or The Circle of the Sacred Ones). (1)

Here in the continent of Jambu, in the middle part of the Southern Bharatārdha, there is the country named Magadha prosperous with abundant wealth and corn, well-known to the (people of the) world. (2)

Where originated the Tirtha (or the Four-Fold Religion) of the Lord Vīra which spread in the world The Gitārthas (or the great sages) propound that place to be a special place of pilgrimage. (3)

In that Magadha country there is an excellent city named Rājagriha, the boundary-lines of which are well-decorated by the mountains Vaibhara and Vipula. (4)

There king Shrenika, who was well-known in all the three worlds, who was a great devotee of the feet of the Conquerer Vîra and who had, through good fortune, earned for himself the 'karma' which enables a person to attain to the position of a Tirthankara, protected his kingdom. (5)

Whose chief queen was Nanda by name, she having an excellent son named Abhayakumāra, endowed with many virtues and a store of four kinds of talents. (6)

He had a second wife named Chillana, the daughter of king Chedaya, who had (the eldest) son named Asogachanda (i. e. Kunika) and (the other two sons named) Halla and Vihalla. (7)

He had many other queens such as Dhārāni and others, and many clever sons who were devoted to the feet of their parents. (8)

That king Shrenika, whose energy or Utsaha-S'akti was incited by Abhayakumāra, and whose prowess was manifest in the three worlds, protected (his) kingdom as well as religion. (9)

In the meanwhile Lord Mahāvîra, the Prophet, who was worshipped by the gods and

who was moving (upon the surface of the earth on his religious journeys), arrived at a city, situated in the vicinity of Rajagriha. (10)

He sent the sage Gautama, his first pupil, and the eldest of all the holders of a Gana, who was great on account of the virtue of his merits, for the (spiritual) benefit of the people of Rajagriha. (11)

He, having obtained the command of the Lord (Jina), came to the garden of the city of Rajagriha being surrounded by a number of monks (12)

Having heard of his arrival, all the people of the city, including the king, forthwith came to the garden with all their grandeur. (13)

And having observed the five-fold manner of approaching, and having gone round him thrice, and (then) having bowed down to the feet of Gautama, they took their proper seats. (14)

(Then), the Reverend One (Gautama) also, who was intent upon doing good (to the people), began to preach the true nature of religion by means of a voice which was as profound as (the roaring of) a cloud full of water. (15)

“ Oh, you high-spirited ones! having, by the power of (your) meritorious deeds, obtained

(this) birth as a human being which is difficult to be obtained, and the excellent ('arya') country and ('arya') family, as well as the provision of a worthy preceptor, it behoves you to well engage yourself in the practice of true religion. (16, 17)

"That religion has been propounded by all the excellent Jinas to be (consisting) of four parts viz. Charity, Character, Penance, and the Pure Mental Condition—these are its (four) parts. (18)

"There also Charity, without the pure mental condition, does not become a cause of emancipation; and character, devoid of the pure mental condition, becomes fruitless in the world, indeed ! (19)

"Without the pure mental condition, even penance becomes only a cause of the increase of the flood of the world. Therefore one's own mental condition itself must be made exceedingly pure. (20)

"The pure mental condition is the subject of the mind, and the mind is very difficult to be conquered (because) it is without any prop. Hence 'Meditation' has been prescribed to be the prop for curbing it. (21)

“Though there are many kinds of prope (or supports propounded for curbing the mind) in the scriptures, yet the meditation on the ‘Navapada’ (or The Circle of the Nine Dignities) is the best; so declare the prophets of the world (i. e. the Jinas). (22)

“The Arhats (or The Destroyers of internal enemies such as Love and Hate), The Siddhas (or the Emancipated Ones), The Āchāryas (or the Religious Heads), The Upādhyāyas (or the Religious Teachers), The Monks, The Right Faith, The (Right) Knowledge, The (Right) Character, and The (Right) Penance—these nine should be known to be the ‘Navapada’ (or The Nine Dignities). (23)

“There (in the ‘Navapada’) you should always contemplate upon the Arhats (i. e. the Tīrthankaras) who are free from ‘The Eighteen Faults,’ who are possessed of pure knowledge, and who have propounded ‘The Truth’ (consisting of the nine fundamental categories of Jainism), and who are bowed down by the lords of gods (i. e. Indras). (24)

“You should, with an exclusively devoted mind, constantly meditate upon the Siddhas (or the Emancipated Ones) who are of fifteen kinds (lit. who are well-known by their fifteen

kinds), who are freed from the tie of heavy karmas, and who have achieved 'The Four Infinities.' (25)

" You should always contemplate upon the excellent Āchāryas (or The Heads of Religion), who are pious being possessed of 'the five conducts (or behaviours),' who are always alert in preaching the exceedingly chaste commandments (of the Jina), and who are intent upon doing good (to the world). (26)

" You should well meditate upon the Upādhyāyas (or The Religious Teachers', who are placed at the head ('titti') of the Gana, who are diligent in teaching the Sutra and its meaning, and who are deeply engrossed in (their) study. (27)

" You should contemplate upon the Sadhus (or monks), who are moving in all the Karma-bhumis, who are possessed of many (viz. 27) virtues, who are protected (in mind, body and speech), who are free (from all kinds of attachment), and who have destroyed all the 'kashāyas' or bad emotions. (28)

" Always keep in the place of your mind the jewel-lamp in the form of Right Faith which creates true belief in the teachings of

the principles taught by the Āgamas (or scriptures) propounded by The Omniscient Sages. (29)

“ Acquire, with discipline, Knowledge consisting of the philosophy of the collection of Nine Categories of fundamental truth (Nava Tattva) such as ‘ jīva ’, ‘ ajīva ’, etc, which is the root of all merits. (30)

“ Practise Character (which is) explained thus : ‘ The abandonment of bad actions and the observance of good ones, ’ (and which is) endowed with excellent merits. (31)

“ Practise well ‘ the twelve-fold Penance ’ which is just like the sun—which also has got twelve forms (the suns being twelve in number), and which is capable of removing the mass of darkness in the form of heavy karmas, just as the sun removes the mass of pitchy darkness (from the world), and which is, moreover, free from the heat of emotions (unlike the sun which is possessed of heat). (32)

“ These Nine Dignities which constitute the very essence of the Jaina Religion (lit. the religion of the excellent Jina) and which bring spiritual welfare (to us), should be adored with (proper) religious rites. (33)

“ Moreover, having worshipped with dili-

gence The Circle of the Sacred Ones formed by these Nine Dignities, (a man) obtains real happiness like King Shripāla." (34)

Then the lord of Magadha (i. e. king Shrenika) asked, " Oh, you lord of the excellent sages ! who was this king Shripāla, and how did he obtain happiness having adored The Circle of the Sacred Ones ? " (35)

Then said the sage, " Oh, you excellent among men ! hear this beautiful story which is charming on account of the greatness of The Circle of the Sacred Ones, and which excites great wonder (in our hearts) ". (36)

It is as follows : Here in this Bharata continent, in the southern part of it, there was a very famous and excellent country named Malava which was very prosperous (lit. in which all kinds of prosperity had implanted their feet). (37)

Of what description (was that Malava country ?)

There were (in it) at various places (many) villages, inhabited (lit. protected) by righteous persons, which resembled a cetics who are also protected by the three ' Guptis ' ; and there were, also, at various places lofty mountains

which were difficult to be crossed just like fairs (lit. the meeting places of families) which are also difficult to be crossed. (38)

There were (also) at various places streamlets full of water which resembled prostitutes who are full of erotic sentiment. There were (also) at various places lines of forests which afforded pleasure, and which (therefore) resembled lines of virtues which (also) give happiness. (39)

There were (also) at various places great lakes full of water, which resembled great cities which are full of merchants. There were (also) at various places beautiful cow-pens abundant with milk which resembled the mouths of learned persons which are full of the charm of speech. (40)

In that Mālava country which was never visited by drought or calamity, there was an excellent ancient city called Ujjaini. (41)

Of what description was that (city) ?

(There is only one Prajāpati i. e. Brahmā in the world, but in this city) there were many 'prajāpatīs' or persons having progeny (i. e. fathers of children); (there is only one Narottama or Purushottama i. e. Lord Krishna in

this world, but in this city) there were many 'purushottamas' i. e. excellent men; (there is only one Maheshwara i. e. S'iva or Vishnu in this world, but in this city) there were many 'maheshwaras' or opulent persons; (there is only one Indra (lit. husband of S'achī) in this world, but in this city) all the people were 'sachīvara' i. e. were possessed of clothes (i. e. they were quite happy). (42)

(There is only one Gaurī i. e. Pārvatī in this world who resides on mount Kailāsa, but in this city) there were a number of 'gaurīs' i. e. virgin-girls playing in every house; (there is only one goddess Shree i. e. Laxmī in this world, but in this city) there were 'shrees' or riches everywhere; (there is only one Rambha in this world, but in this city) there were many 'rambhās' i. e. plaintain trees in every forest; (there is only one goddess Rati and one goddess Priti in this world, but in this city) there were 'rati' and 'priti' i. e. love and affection at every place. (43)

If any person endowed with keen intellect can describe that city, which surpasses the city of gods (viz. Indrapurī), it is only the preceptor of Indra (i. e. Brihaspati). (44)

There (i. e. in Ujjaini) ruled (lit. was) a king who was Prajāpala by name as well as by merits, and who was humble-spirited towards the virtuous and harsh-spirited towards the wicked. (45)

In his harem, there were two very beautiful clever queens, who by the excellent beauty of their bodies deprived Gauri (i. e. Parvati) of her pride. (46)

One was Sohaggasundarī by name with her body delicate on account of her gracefulness, and the other was Ruvasundarī by name resembling the goddess Rati in beauty. (47)

The first (i. e. Sohaggasundarī) was born in the family of the worshippers of Ś'iva and hence she was a heretic. The second (Ruvasundarī) was the daughter of a Shravaka and hence she was a believer (in the Jaina Faith). (48)

They were of the same age and possessed of the same grace and beauty; and even though they were co-wives, they were generally attached to each other. (49)

But once when they were thinking over the nature of religion existing in their (individual) minds, there was a great disagreement between them—(even) as great as the difference between poison and nectar. (50)

Both of them, enjoying with the best of kings various kinds of amorous sports, became pregnant in a short time. (51)

(Then), they gave delivery at the (proper) time, and daughters were born to both of them. The king also reared them up with great joy. (52)

(Then), the lord of men (i. e. the king) gave the excellent name Surasundarī to the daughter of Sohaggasundarī and the name Mayanasundarī to the (daughter of the) other (queen Ruvasundarī). (53)

(Then) when it was time (for their study,) they were entrusted by the king to the (two) preceptors Sivabhūti and Subuddhi who were proficient in the Śaiva and the Jaina doctrines respectively. (54)

Surasundarī began to learn writing, counting (i.e. mathematics), 'lakshana' (i.e. the science of 'an indirect application or secondary significance of a word' or 'the science of auspicious or inauspicious marks on the body'), prosody, poetry laden with 'ālamkaras' or figures of speech, logic and the old 'Smritis'. (55)

She (also) learnt dramaturgy, singing, dancing, astrology, medical science, spells or incantations, charms, magic, the art of captivating

(or bewitching the minds of men), 'Mekhala' (a kind of art), and painting. (56)

She (also) learnt witchcraft and the art of fascination as well as the art of making gestures, and all other sciences which create wonder (in the hearts of men). (57)

There was no art, no proficiency, and no science which was not learnt by her, who was possessed of (great) intellect. (58)

That Surasundari, specially proficient in singing etc. and (therefore) greatly engrossed in the diversion of the lute, became (very) clever and (gradually) attained to youth. (59)

'As is the preceptor, so is the pupil.' Hence she turned out to be a heretic and became puffed up with pride. (60)

(Now) in the same way Mayanasundari, who was possessed of puro discrimination blessed (with the gift of religion), and who was possessed of decorum, also learnt (all) these arts as if in sport (i.e. quite easily). (61)

That girl Mayanasundari was so trained by (her) preceptor who was proficient in the Jaina Doctrine, that she (also) became well-versed in it. (62)

(She learnt that there is only) One (and

the same) 'Sattā' (i.e. a particular power or 'dharma' on account of which all the things in the universe are found to be existing together), 'Two-fold philosophical system' (viz, Dravyarthika and Paryāyarthika), Three-fold Time (past, present and future), Four-fold Existence (Nārki, Tiryanch, Deva and Manushya), The Five Categories (Astikāyas), The Six Predicaments (Dravyas or Padarthas) and The Seven Nayas (or systems of philosophical thinking). (63)

(She also learnt) The Eight Karmas, The Nine Tattvas (or categories of fundamental truth), The Ten Qualities (of a monk), The Eleven Pratimas and The Twelve Vows (of a Shrāvaka). (64)

Thus she obtained proficiency in all these (categories) which constitute the essence of thinking and character. She also knew (many) other minute thoughts as well as she knew her name (i.e. she knew them very well.) (65)

She counted the principal (eight) divisions of karma and (158) subsidiary potencies ('Prakritis') of action. She knew the 'Karma-Sthiti' (or time fixed for various karmas). She knew (the good as well as bad) effects of karma, and she knew (also) 'Bandha' (i.e. the karmas

which we are at present accumulating), 'Udaya' (or the karmas which we are actually experiencing at present), 'Udīrnā', (or the act of entering of pre-mature karmas into 'Udaya' by sudden changes into the 'Adhyavasāyas' or feelings of the soul), and 'Sattā' (i.e. the karmas which we have already accumulated). (66)

How can she indeed! be not of that character whose teacher was that Subuddhi (lit. one who is possessed of pure intellect) who was tranquil and self-restrained, who had conquered (all) his senses and who was courageous. (67)

Well-versed in all the arts and sciences, endowed with the pure virtues of True Faith (Samyaktva) and character, and fully equipped with (i.e. possessed of) modesty, that Mayanasundari (also gradually) attained to youth. (68)

On a certain day (both) the princesses were sent for with their preceptors by the king who was sitting in the inner assembly-hall. (69)

They, who were humble (lit. bent down) on account of modesty, and who had agitated (the minds of the people in the) assembly with the brilliance of their beauty, were made to sit by the king on his both the sides with (great) affection. (70)

The king, who was greatly delighted (to see them), gave simultaneously to both of them a foot (' pada ') of a riddle, in order to test their intellect. (71)

(It was) thus: ' These (things) are indeed ! obtained by merits. ' Then at that very moment Surasundarī, who was very fickle and who was very much puffed up with pride, said: " Ah ! Ah ! I shall solve it; listen to me. " (72)

It is thus: ' Riches, youth, cleverness, a healthy body (lit. one's body free from diseases), and the union with one whom we love,—these (things) are indeed ! obtained by merits. (73)

Having heard her, the king, who was pleased, began to praise (the preceptor) thus: " Very clever (lit. very good) is the preceptor who has trained her (so well). " Then the assembly also began to say, " True it is (our lord !) ". (74)

Then being asked by the king, Mayana also, who was greatly attached to the words of the Jina and who was equanimous and self-controlled, solved that riddle according to her own natural tendency. (75)

(She solved the riddle) thus: Modesty, discrimination, a pure (lit. delightful) mind, a body

pure with chastity, and the union with the highest path (i.e. emancipation),—these (things) are indeed ! obtained by merits. (76)

Then her teacher was pleased as well as her mother, but not the rest; because the preachings of the Tattva (or the fundamental categories of inherent truth) do not bring joy to those who are heretics. (77)

(Now) in the meanwhile, (it happened like this). There was in the country of Kurujan-gala, an excellent city named Shankhapuri which afterwards became known as Ahichhatta. (78)

In that city, there lived the king Damitarî who was like the god of death to his enemies. And every year he used to go to the king of Ujjaini to pay his obeisance. (79)

On a certain day his son Aridamana, who was possessed of magnanimous youth, came to Ujjaini in the place of his father to pay obeisance (to the king of Ujjaini). (80)

Surasundari looked at him (i.e. Aridamana), who had come there to pay his obeisance to the king, and who was possessed of wonderful (lit. celestial) beauty, casting piercing glances at him. (81)

That daughter (lit. girl , who had fixed her

eyes on him there, was seen by the king, and was asked, "Tell me, my child! whom would you like to be your husband?" (82)

Then she who was pleased and encouraged and who had put aside the fear (lit. shame) of the people said: "If through the favour of my father any thing that I desire can be had, let such a man, who is proficient in all arts and who is possessed of young age, beautiful form and excellent beauty, be my husband; or (here) the words of my father themselves are law, because, father! you yourself alone are ready, like a Desire-yielding tree incarnate, to fulfil the desires of the minds of your servants." (83, 84, 85)

Then the king, who was pleased and who had known her mind by her fixing her glance (on that prince), said: "Oh, child! let this Aridamana be your husband."

Then all the people in the assembly said: "Oh, king! this union (between Aridamana and Surasundarī) is, indeed! very desirable (lit. beautiful) like the union between a piper-betel tree and the arecā (or the betel-nut-tree)." (87)

Then Mayanasundarī also was asked with affection by the king (thus): "Oh, child! tell

me at once what kind of husband should be given to you ? " (88)

But she, who had acquired pure discrimination by (her study of) the essence of the thoughts and the words of the Jina, and who was fully equipped with the virtue of modesty, and who had her face bent downwards, did not speak, and, therefore, being asked again by the king, she, having smiled a little, said: " Oh, father ! is it proper that you, who are endowed with discrimination ask me this question ? (It is not proper,) because noble - born girls do not say (such things as) ' let this be my husband. ' (But to them) he, who is given to them by their parents, is indeed ! welcome. (89-91)

" (Still, however,) here in the question of giving a husband (or wife), even parents are merely an instrumental or apparent cause (and not an efficient one); but generally the union between souls (as husband and wife) is already decided by our actions of previous births. (92)

" Whatever karma, good or bad, is accumulated by a ' jiva ' at a particular time, that karma of his comes into effect at another particular time as if tied down with a string. (93)

" That daughter (lit. girl) who is possessed

of many merits, even though given in a low family, becomes happy; and (that daughter) who is devoid of merits, even though given in a noble family, becomes miserable. (94)

“ Therefore, oh, father ! this pride, that the world is happy or miserable on account of the favour or disfavour shown by you, does not behove you who are conversant with the true nature of things. (95)

“ Oh, father ! you are at once pleased with him who is possessed of the power of merits, and you are not pleased with him who is devoid of merits. (96)

“ Even fate, disposition (or nature) and Dravya etc. (i.e. Dravya, Kshetra, Kāla and Bhāva) which are our helpers, yield us fruits in keeping with our actions of previous birth. ” (97)

Then the king, who was greatly displeased said: “ Oh ! it is due to my favour that you are putting on (beautiful) dress and ornaments, and how is it that you (dare to) say like this ? ” (98)

(Then) having smiled, Mayanā replied : “ I am born in your house, oh, father ! on account of the merit of good deeds practised by me (in my previous birth), and hence it is that I experience (these) pleasures. (99)

“ A meritorious deed, done in previous life, alone becomes a cause of happiness to the souls; and a bad deed (done in previous life) certainly becomes a cause of misery. (100)

“ The pleasant or unpleasant effect of karma which has arisen, cannot any how be removed even by gods, demons, kings or persons possessed of great intellect. ” (101)

Then, the king who was enraged (said:) “ Oh, oh ! this girl is devoid of merits and cleverness, because she does not regard any good done (to her) by me. ” (102)

(Then) the people of the assembly said : “ Oh, lord ! what can this simpleton know ? You yourself, if pleased, are a desire-yielding tree, and if displeased, the god of death. ” (103)

(Then) Mayanā said : “ Fie upon all these who are covetous of a paltry sum of money, and who (therefore) speak only honey-mouthed words even though they know them to be false. (104)

“ If, father ! your servants are happy on account of your favour, (then) how is it that some of them, though rendering the same kind of service, are miserable ? (105)

“ Therefore, oh, father ! let whomever you

please be my husband. If I might have got merits, he, even if unmeritorious, will become meritorious. (106)

"If, on the contrary, I were devoid of merits, even a good husband, indeed! will become bad on account of the evil effect of my karma." (107)

Then the king being greatly enraged thought: "I am (thus) belittled by this foolish girl and, therefore, she has turned out to be my enemy (and ceased to be my daughter)." (108)

Having seen the king, with his eye-brow fierce, and his face terrible on account of his rage, the minister, who was (very) clever said: "Lord! (now) it is time for (going to) the pleasure-garden." (109)

(Then) the king, burning with rage, mounted an excellent horse and accompanied by his feudatory kings and ministers went to the royal garden. (110)

When the king, with his retinue, came out of the city, he saw, in his front, a crowd of people coming (before him) with great pomp. (111)

Then the minister, who had got the intelligence (about the crowd), being asked by the king who was struck with wonder said: "Oh,

lord ! listen to me; I shall tell you the secret about the crowd of the people. (112)

“ Oh, lord ! these seven hundred handsome, young and brave men, are attacked by the wicked (disease of) Leprosy and are all (therefore) gathered together. (113)

“ They found a boy who was suffering from the disease of ‘ umbaraka ’ (a variety of leprosy) and was taken by them (with them), and was given the name Umbararānau (i.e. the king of the lepers). (114)

“ He was mounted on an excellent mule, and a person whose skin was spoiled (i.e. whitened on account of leprosy) was the bearer of his umbrella; (two) persons who had lost their noses (i.e. whose noses were stunted) were waving ‘ chauries ’ at him and persons, who were producing ‘ dhini, dhini, ’ sound, were going ahead of him. (115)

“ Persons who had lost their ears were his bellmen, persons suffering from the disease of ‘ mandala ’ (a variety of leprosy with red round spots) were his bodyguards, a person suffering from the disease of ‘ dardru ’ (or Herpes—a variety of leprosy) was the bearer of his betel-box, and he had got a minister

named Galianguli (i.e. a person who had lost his fingers). (116)

“ Some of his servants were suffering from the disease of ‘prasûtikavāta’ (i.e. the wind produced in the womb during the pangs of travail), some were formidable on account of (the diseases of) ‘kachhu’ (i.e. itch or scab) and ‘darbha’ (a kind of disease) and some of them were suffering from a skin-disease called ‘pāmā’ which resembles ‘vicharchikā’ (i.e. itch or scab). (117)

“ He (i.e. Umbararāja), thus surrounded by his multitude of the lepers, and wandering on the surface of the earth in royal families, demanded his desired gift (from the various kings that he came across). (118)

“ Oh, king ! it is he who is coming here with great pomp; therefore, leaving this path, you should (better) go in a different direction. ” (119)

Then when the king turned towards another direction, that multitude (of lepers) in front (of him) also forthwith turned in that (same) direction. (120)

(Then) the king said to the minister, “ Having gone to the front, please, stop them

even by giving (them their) desired gift, because their sight is not (at all) pleasant." (121)

While the minister was trying to do so, (Umbararāja's minister) named Galianguli at once came before the king and began to speak thus. (122)

"Oh, lord! this our chief named Umbara is respected everywhere (by kings etc.) by means of great gifts and honours. (123)

Therefore, we have nothing to do with (i. e. we are not greedy of) wealth, gold and clothes etc; through his favour we are all very happy. (124)

"But, oh powerful (good) lord! we have got one desire in our mind, viz., 'if our king gets a queen (befitting) him, it would be very good.' (125)

"Therefore, oh lord of men! show us favour and give (him only) one girl; we do not want (from you) any other gifts such as gold and clothes." (126)

Then said the royal minister: "Oh! you are seeking for an improper thing; who would give his daughter to a person suffering from leprosy, knowingly?" (127)

(Then) Galianguli said: " We have heard this fame of the king that the ruler of Mālava does never indeed ! disregard a supplication. (128)

" Therefore, lose today that pure fame of that lord of kings, or give us any bride (no matter) even if born in a low family. " (129)

(Then) the king replied: ' You will be given one bride; who, indeed ! would (like to) lose (his) fame only for so (little) a thing (lit. work) as this ? ' (130)

The king, whose (power of) pure discrimination was burnt down by the fire of anger, thought in his mind (thus): ' I shall give him that daughter of mine (i.e. Mayanā) who has turned out to be my enemy. ' (131)

Therefore, having turned away (from that place) all at once, the king came to his palace, and called that daughter of his named Mayana-sundarī. (132)

(And he said to her); " If at all you confess even to-day that the happiness (you enjoy) is due to my favour, I shall get you married to an excellent husband and give you much wealth. (133)

" But if on the contrary, you again believe in your karma alone, let this king of the

lepers, who is brought here by your karma, be your husband and let go deliberation (lit. what is the use of deliberation ?) " (134)

The girl having smiled said: " Whoever is brought (to me) by my karma, whether a king or a beggar (lit. poor), is acceptable to me (as a husband). " (135)

The king who was blind with anger sent for that king of lepers and said to him: " You are brought (here) by the karma of this (girl); (therefore) be (her) husband. " (136)

He (Umbararāja) said: " Oh king ! it does not befit you even to utter these words; for, who would (like to) tie a necklace of gold and gems on the neck of a crow ? (137)

" I am alone experiencing (the result of) such an evil (‘ anārya ’) action done by me in my former birth. Why should I, therefore, knowingly spoil her life also ? (138)

" Therefore, oh king ! if you give (me) any (girl), give that one (only) which is befitting me—(say) a daughter of a maid-servant or a harlot (and if such a girl is not available) may good attend you and me (i. e. let me depart). " (139)

Then said the king: " Oh, you ! this daughter of mine does not believe (that) any thing

(is) done by me, (but) believes in her own karma alone. (140)

“ If by that very karma (of her), you yourself are brought (here) as her husband and if she is reaping the fruit of her own action, how am I to be blamed ? ” (141)

HAVING heard that the girl (Mayanasundarī) having got up at once took the hand of Umbara by her own hand, as if performing the marriage ceremony. (142)

That girl, whose face was like the autumnal moon, though stopped (or persuaded) by the feudatory princes, ministers, and the women of the inner apartment, said, a noble woman (‘ satee ’) as she was: “ He (and he) alone is acceptable to me. ” (143)

On one side cries (her) maternal uncle, on the other (her) mother Ruvasundarī, and on the third (all) her attendants. Alas ! what an improper thing ! (144)

In spite of this, the king, who was very hard-hearted, did not desist from his anger; and Mayanā, also, who knew the true nature of things (‘ Tattva ’) did not swerve from her courage. (145)

(Now) when having placed her on the mule,

Umbara started for his place, the people of the city said: "Alas! this is improper, (very) improper." (146)

Some said: "Fie upon the king, who has done this improper thing;" while others said: "Fie upon this exceedingly immodest girl, (because she did not respect the words of her father)." (147)

Some censured (her) mother, some her teacher, some (her) fate, and some the religion of the Jina (148)

In spite of this, indeed! Mayanā with a delightful heart, while going with Umbara, was not (at all) dejected at heart, as she knew the true (nature of) religion. (149)

Then the retinue of Umbara, who had gathered together, and whose hearts (lit. bodies) were full of delight, and who were devoted to their lord, performed the marriage ceremony (of their king). (150)

(Now) here (in the meanwhile), the king asked the preceptor, the auspicious time for (performing) the marriage ceremony of Surasundarī, and he replied: "Oh king! listen to me. (151)

"To-day, itself, is a good day, but the (most) auspicious time has already gone at the

time when Mayanā accepted the hand of the leper." (152)

The king said: " Oh, oh ! I know the auspiciousness (lit. the secret meaning) of that time (which was so auspicious (i.e. inauspicious), that at that time, she married not to a prince, but to a leper). But now I shall get this daughter of mine married (to a good husband)." (153)

Then at the command of the king, the marriage ceremony (of Surasundari) was begun, by the ministers who were greatly delighted,—the marriage ceremony for which (all) the preparations were made, in a very short time. (154)

Of what type was that (marriage ceremony)?—

The flags were fixed on the raised up arches, there was a profound sound of the drums that were beaten, there was a multitude of attracting harlots that were dancing, (and) the good panegyrists were uttering the words ' be victorious, be victorious ! ' (155)

The assembly-hall (erected for the marriage ceremony), was covered (on four sides), and floored with silk-cloth; food (i.e, sweets and dainties etc.), and (after the meals) betel-leaves flavoured with camphor, were distributed in abundance; the collection of young women,

(whose husbands were alive), were singing (lit. giving) auspicious songs; and the old ladies, (whose husbands and children were living), were explaining the form of the ceremonial rites (for the performance of the marriage). (156)

Bountiful (lit. good) gifts were given to the beggars, the kinsmen and young women were given (great) honour, many (lit. four-fold) people had gathered together on account of the beating of drums (and other instruments), and a (great) delight was created in the hearts of the citizens and countrymen. (157)

Surasundari was nicely decorated (with ornaments, dress etc.), and the decorations of Aridamana were (also) performed; it (the marriage ceremony) was delightful, on account of the ceremony of going round (the fire thrice) at the time of 'hathaleva' (or accepting the hand of the bride), and pleasant, on account of the gift, of elephants, that was given at the time of 'freeing the hands.'

(Such was the marriage ceremony that was performed). (158)

(Then), when Aridamana, whose marriage ceremony was thus performed, and who had with him horses and elephants which he had

obtained (in marriage as dowry), and who was accompanied by Surasundarī, went out of the city, all the people said: "Oh! the union of these (two) is quite proper; and blessed is this Surasundarī, who has got such a (lit. this) husband." (159, 160)

Some praised the king some, (her) husband, some the girl Sundarī (i.e. Surasundarī), some her preceptor, and some praised the S'aiva Religion. (161)

Seeing the respect (given) to Surasundarī, and the disgust (shown) to Mayanā (the foolish) people began to praise the S'aiva, and censure the Jaina religion. (162)

(Now) here, (in the meanwhile), Mayanā, when it was night, was asked by Umbara in the midst of his crowd: "Oh, good one! listen to me; the king has done an (lit. this) improper thing. (163)

"Yet the things have not gone out of the hand; even to-day you can go to some excellent man, so that this creation (or formation) of your beauty may not be fruitless, (i.e. your beauty may not be (totally) impaired by your union with a leper like me). (164)

"(Moreover), it is not good for you to stay here in (this) crowd, (because) most probab-

ly, this (disease of) leprosy has come (lit. produced) even to me, on account of the bad company (of lepers).” (165)

Then that Mayanā, whose face had become pale (lit. turbid), on account of the water of the tears of her eyes, and who had placed her head on the feet of her husband, said these words: (166)

“ Oh lord ! tell (lit. order) me anything, but do not speak again these words which give pain to my mind. (167)

“ Moreover, in the first place, how impure is the birth as a woman ? and if that is devoid of even chastity in this world, (then) certainly know it to be foul and (very impure) like sour-gruel. (168)

“ Chastity alone is the ornament of women, it alone is (their) all-in-all; it is as (dear to them as) life, (and to them) nothing is more beautiful than chastity. (169)

“ Therefore, oh, lord ! know (this) for certain (that) uptil my death, you (and you) alone are my place of shelter, and no other; then let whatever happens, happen.” (170)

(Then), in order to test the unswerving courage of her, who was thus very firm (in her)

determination, there at once arose the sun (lit. the thousand-rayed one) on the top of the rising mountain (Nishadha). (171)

(Then) in the morning, on account of the words of Mayanā, that Umbararāja quickly (i.e. at once) went with her to the temple of Shree Risaha (i.e. Rishabhadeva or Ādinātha, the first Tīrthankara of the present era). (172)

(Then) both of them, with their bodies horripilated on account of the joy (of having the sight of the idol of the Tīrthankara), bowed down to the Lord (Ādinātha), (and) Mayanā who was well-versed (lit. clever) in the Jaina Doctrine began to extol (the Tīrthankara) thus: (173)

“ Oh, you First Jinendra ! (delightful) like the moon, whose feet are bowed down to by the multitudes of the lords of gods—who are bent down by the excess of devotion, who have filled (all) the three worlds with the flood of fame as white (lit. bright) and full as the moon, and who are brave in conquering (the internal) enemies (such as lust, anger, pride, deceit and greed etc): (174)

“ Oh God ! who have removed the darkness in the form of ignorance (in the world), who are

worshipped by the gods, demons and demigods, whose feet are bowed down to by the kings who come (to the temple) for worship and whose pride is gone i.e. who have given up their pride before the Tirthankara, and who have done favour (i.e. good) to the people of the world: (175)

(Oh God !) Who are an abode of nectar in the form of equanimity as profound as the sea, and the spread of whose virtues has become an object of praise to the preceptor of Indra (i. e. Brihaspati), whose asceticism and character (lit; whose sport, i. e. practising, of asceticism and character) were as bright (i. e. pure) as the 'kāsa' grass, and who had slighted off Delusion (Moha) as if in sport (i. e. quite easily and in no time): (176)

"Oh you Rishabhanāha ! who did not imprecate those persons who were bent upon despising (you and the Jain Religion), who created a feeling of joy (in the hearts) of the Shrāvakas, and who are endowed (lit. decorated) with a halo (lit. circle) of light, show me your lordship (i. e. show me favour and do good to me), and pacify (my) fire of misery. (177)

"Oh such (great) Risaha Jinesar (as described above) ! who are like the sun (lit. the lord

of the day) in the world, who are the lord and protector of the Goddess of victory of the three worlds—or who are the lord of Shripāla who is victorious in (all) the three worlds, who are an enemy of Mayana (Sk. Madana, i.e. god of love) or who are the benefactor of Mayana (i. e. Mayanasundrī), and who have reached (lit. gone to) the path of liberation or Moksha, (please) fulfil the desires of my mind.” (178)

Thus when Mayanā, greatly engrossed in meditation, praised (the Lord Risaha), the excellent garland of flowers jumped up from the neck of the Jina, together with the (Bījapūraka or such other) fruit (placed) in the hands (of the Jina). (179)

(Then), on account of the words of Mayanā Umbara at once took that fruit, and Mayanā, with her mind greatly) delighted, took the garland herself. (180)

And she said (to him): Oh lord ! this your disease of the skin will (certainly) perish (now), because this circumstance has happened on account of the favour shown (lit. done) by the excellent Jina. (181)

Then Mayanā, accompanied by her husband, came before a preceptor named Munichanda,

and with her mind delighted bowed down to his feet with (great) devotion. (182)

Then the preceptor, also, whose mind was full of compassion, expounded, in a voice as profound as the (roaring of a) cloud full of water, the fruit (i. e. the good result) of (practising) religion thus: (183)

“The excellent birth as a human being, (and there too) a noble family, and a good form (with all the parts of the body complete and fully developed), good fortune, (good) health, long (lit. not insignificant) life, prosperity (riches etc.), increase (in the family etc.), lordship (over others), and fame,—these things are obtained by the ‘jīvas’ by virtue of merit (punya)” (184).

After this sermon the preceptor asked Mayanā with whom he was familiar, “Oh child ! who is this blessed man who has got excellent marks (‘lakshana’, on his body) and who is possessed of good merits.” (185)

Mayanā, with tears in her eyes, revealed (to him) her whole account and requested : “Oh lord ! (except this) I have got no other misery whatsoever. (186)

“This only is the greatest misery that these

heretic people scandalize the religion of the Jina, and praise only the S'aiva religion. (187)

"Therefore, oh lord ! do favour and show me some remedy by which this evil disease of my husband, as well as the prattling of the people may disappear (i.e. come to an end)." (188)

The preceptor replied: "Oh (you) good lady ! it does not behove a monk to tell anything which is sinful (lit. full of fault—' sāva-dya ')—such as (prescribing) a medicine, (or telling any) lore, charm, or incantation. (189)

"Still however, there is one powerful or good (' samatthi,' remedy) which involves no sin (or fault) viz. the worship of the Nine Dignities which is propounded by the Jinas to be the root (cause) of (all) the happiness of this world, as well as of the next. (190)

"The Arhats (or the Destroyers of the internal enemies such as love and hate), The Siddhas (or the Emancipated Ones), The Āchāryas (or the Religious Heads), The Upādhyāyas (or the Religious Teachers), The Sādhus (or the monks), the Right Faith, the (Right) Knowledge, the (Right) Character, and the (Right) Penance,—these Nine Dignities are the Highest (or Supreme) Truth (Tattva, the sum and substance of everything). (191)

“ There is no supreme thing other than these Nine Dignities; (and) in them (and them) alone there is the essence of the whole of the Jaina Religion. (192) .

“ Those (souls) who have (already) emancipated (themselves), those who do so (at present), and those who will do so (in future),—all these indeed ! (have) undoubtedly (done so) only by means of the worship of the Nine Dignities. (193)

“ Many (souls) have obtained the lordship of the three worlds (i.e. have become the Siddhas or the Tirthankaras) by propitiating with great devotion any one of these (nine) Dignities. (194)

“ The Āchāryas of old have shown the following extracted rite (‘Uddhār’) of this Siddhachakra, formed by these Nine Dignities. (195)

“ Recite (‘ saraṇa, Sk. smarata ’) in the heart (i.e. centre) of the ‘ yantra ’ (‘ pīḍha ’) the ‘ gayana ’ (i.e. the letter ‘ ह ’) together with the ‘ kalikā ’ i.e. ‘ ऽ ’ (avagraha) which is put for the letter ‘ अ ’; with ‘ र ’ above and below it; together with ‘ nāda ’ (i.e. ‘ ardha-chandrākāra ’ ‘ ∪ ’ and ‘ bindukalā ’ [i.e. ‘ anu-swāra ’ (.)]; together with ‘ panava ’ (i. e.

ओंकार 'ॐ'), 'bija' (i.e. बीजकार 'बीज'), and 'anā-heata' (i.e. 'kundalākāra' 'O'); together with the (sixteen) vowels. (196)

"Meditate upon the (lotus-like) circle having eight petals; (also) upon the Siddhas etc. (i.e. Siddhas, Āchāryas, Upādhyāyas and Sādhus) with ओंकार, बीजकार and स्वाहा, in the (four) principal directions (respectively); (also) upon the (True) Faith etc. (i.e. the True Faith, the True Knowledge, the True Character and the True Penance) in the (four) by-directions. (197)

"Round about (the inside of) the second circle (of a round shape), write (lit. recite, eight) letters on (its eight alternate) petals in the eight directions, making circles round them (i.e. the letters); and in the remaining (alternate) eight petals (write eight times thus: "ॐ नमो अरिहंताणं" and) meditate upon the First Pada (i.e. Arihanta) among the (five) 'Parmeshti Padas'. (198)

"In the third circle, meditate upon the (48) 'Labdhi-Padas' arranged by means of eight brilliant circles (drawn in) eight directions (with) three lines (drawn) from the right (each consisting of sixteen Labdhi-Padhas,—the total number being 48). (199)

“ These 48 (Labdhi-Padas) such as “ ॐ ह्रीं अर्हं नमो जिणाणं ” etc. should be well known from the instructions received from a worthy (lit. good) preceptor. (200)

“ Having surrounded it (i. e. the whole yantra formed upto now) by means of ह्रीं written thrice having pure white letters, bow down to the (eight pairs of) foot-prints (‘ pādukās ’ or ‘ pagalās ’, as we call them) of the preceptor (Guru) marked on its circumference. (201)

“ (The eight pairs of foot-prints referred to above viz.) one pair of the Arihanta, (one) of the Siddha, (one) of the Gani (i. e. Āchārya), (one) of the Guru (which means Upādhyāya here), (one) of the Parama-Guru (which means the Sādhu here), (one representing) the sādhus whom we have never come across (in our life), (one representing) the innumerable sādhus (actually moving in the universe, and (one representing) the innumerable sādhus of (the past, present and future), —(are to be bowed down to), together with ओं ह्रीं (i. e. with the formula of the type ॐ ह्रीं अर्हत्पादुकाभ्यो नमः, the remaining ‘ guru-padas ’ being substituted, in order, for अर्हत्, each time). (202)

“ Meditate (i. e. draw) the ‘ amrit-mandal ’

having the shape of a jar formed by the two lines (drawn on the top of the yantra, on the right hand and on the left hand sides which when joined together give the shape of a 'kalas'a') which is presided (lit. served) over the four principal directions by (the four Digkumāris) Jayā etc. (i.e. Jayā, Vijayā, Jayantī and Aparājītā), and over the four by-directions by (the other four Digkumāris) Jambhā etc. (i. e. Jambhā, Shambhā, Mohā, and Gandhā) respectively. (203)

“ Knowing from the mouths of worthy (lit. good) preceptors the (names etc.) of all the presiding gods such as Shree Vimalaswāmi etc. and the presiding goddesses (such as Chakeshwari etc.), meditate upon (or recite or write) their padas (i. e. mantra-padas) on all sides of the kalas'a-like amrit-mandal thus: ॐ ह्रीं विमलस्वामीने नमः substituting for Vimalaswāmi the names of all the other gods and goddesses, one by one). (204)

“ That (Siddhachakra),—which is waited upon by the (sixteen) goddesses of Learning (all round the yantra, i.e. having the names of the sixteen goddesses of Learning written round it), and (on both the sides of the kalas'a—on the right and the left) the (names of the) presiding

gods and goddesses of the Jain Church (Jina-S'āsana, respectively), having written at the base (of its kalas'a) the '(nine) Treasure-pots (niddhis)' at the neck (of the kalas'a), having 'the four door-keepers', and 'the four warriors'; (also) waited upon by (i.e. having written towards the ten directions of the yantra the (names of the) 'ten guardians of the quarters' and the 'Kshetra-pāla', and which (thus completely becomes drawn on the surface of the earth,—certainly fulfils the desires of the minds of those who worship it. (205, 206)

" This ' Siddhachakra ' is said to be the essence of ' Vijjānuvāya ' (The Tenth Purva), knowing (the greatness of) which (and propitiating which, even) the great (eight) ' siddhis ' (or supernatural powers.) are accomplished at once). (207)

" He, who being possessed of penance and control, propitiates (or worships) this pure and bright (Siddhachakra) with white (i.e. pure) meditation destroys many of his karmas (lit. accomplishes large destruction of karma). (208)

" What wonder is there that by the propitiation of that (Siddhachakra, all) the supernatural powers are accomplished, (if by the

greatness of which is obtained (even) Moksha (or liberation) which is full of undestructible happiness ! (209)

“ (In short), this (Siddhachakra) has been declared by the Tirthankaras (lit. Supreme Beings) to be the greatest Truth (Tattva), the greatest Secret, the greatest Spell, the greatest Thing, and the greatest Pada. (210)

“ Therefore (Oh you good souls !) propitiate with great devotion this ‘ Siddhachakra,’ which is well-known in (all) the three worlds and which has (the power of) giving The Eight Great Siddhis (or supernatural powers). (211)

“ A man who is possessed of forgiveness and self control, and who is free from passions, becomes the worshipper of this (Siddhachakra); and he, who is possessed of the opposite qualities, becomes its ‘ insulter ’ (virādhaka). (212)

“ Therefore, the propitiator of this (Siddhachakra), whether a monk or a householder, should make his mind totally (‘aganta’) free from passions and should observe pure celibacy (and character). (213)

“ It does not fulfil the desired object of one, who, though its propitiator, keeps an impure (lit. evil) mind, but (on the contrary it) undoubtedly brings him misfortune. (214)

“ (But) if any (wicked) person thinks of (doing) anything wrong (virūvam) to a person who is the propitiator of the Siddhachakra being possessed of a pure mind, (that person instead of doing so) brings wrong to himself, indeed ! (215)

On account of this reason, it (the Siddhachakra) should be propitiated with a pure (lit. delightful) mind, keeping pure celibacy together with (practising) penance (i.e. observing ‘ Āyambila ’ fasts), and observing (proper) religious rites. (216)

“ Beginning from the Ashtami (the eighth day) of the bright half of the (month of) Āshwin, observe ‘ Āyāma ’ (or Āyambil) fasts on eight days performing (on all these eight days) The Eight-fold Worship (Ashtaparakāri Pūja) of this (Siddhachakra). (217)

“ On the ninth day, having consecrated (bathed) it (the Siddhachakra) by sprinkling over it water, etc., and having performed (all) other (minute) particulars (of worship) in full, one should observe the very ‘ Āyambila ’ fast. (218)

“ In the same way, the same thing (is to be done) in the month of Chaitra also. (Thus) by (the practising of) the nine ‘ Atthais ’ again

and again (in regular successive order) and (hence also) by the (observance of) eighty one Āyambila fasts this (vow of the Āyambila O'li Penance) becomes complete. (219)

“ While practising this (Āyambila penance), The Nine Dignities should be meditated upon in the mind; and when the penance is over, one should perform ‘the concluding festival’ (‘ ujjamanam ’) also. (220)

“ To a man who practises this good penance with a pure mental condition, all the prosperities of gods, demons and excellent human beings, are not difficult to be obtained. (221)

“ When this (penance) is practised formidable (lit. great) diseases such as the wicked leprosy, consumption, fever and fistula (‘ bha-gandara ’) etc. do not come (to a person) and if they have come to him before (he practised the penance), they are (at once) destroyed. (222)

“ On account of (the power of) this penance, slavery, servitude, having no art (or having impaired or defective organs of sense), misfortune, blindness, a degraded body, and a degraded family—(these things) do not come (to a person). (223)

“ (Also by the power of this penance) mis-

fortune (of being not liked by the husband), being a poison-maid, a whore, a widow, a barren woman, and a woman bearing a dead child (these things) do never come to a woman. (224)

“ Why say anything more ? Due to the propitiousness of this Siddhachakra the ‘ jivas ’ are always able to fulfil the desired objects of their minds; and there is no doubt about that. ” (225)

Having thus said to them, the excellent (lit. noble) greatness of the Siddhachakra the preceptor preached (i.e. advised) the multitude of the Shrāvakas (who had assembled there) thus : (226)

“ It appears from these (his) excellent marks that this man will, ere long, certainly become the illuminator of the Jain Religion. (227)

“ Therefore, it is proper for you to show affection to these your co-religionists, because it (i.e. the affection shown to the co-religionists) has been propounded to be very excellent (i.e. spiritually beneficial) by the Jinās. ” (228)

Then those Shrāvakas, who were greatly pleased, gave them (i.e. to Shripāl and Mayanasundarī) an excellent residence and offered them money, corn (i.e. food), and dress etc. (229)

That affection which a good Shrāvaka shows to (his) co-religionists, is not shown even by a mother, father, or near relatives. (230)

Now (thus honoured there, and staying there), that prince, on account of the words of Mayanā and (also) by reason of the preaching of the preceptor, learnt properly the well-known rite of worshipping the Siddhachakra. (231)

And there, in an auspicious moment on a certain (i.e. ensuing) eighth day (‘ashtami’) of the month of Āshwin, that prince together with Mayanā, begins the penance (for propitiating) the Siddhachakra. (232)

First having purified (lit. cleaned up) his body as well as his mind, he worships the (idol of the Jina in a Jain temple and performs ‘the Eight-fold Worship’ of the Siddhachakra with (proper) religious rites. (233)

Thus performing the worship with (proper) religious rites, he took the vow of (practising) the Āyambil fast; and even on the (very) first day his body became horripilated with joy (of propitiating the Siddhachakra). (234)

On the second day, his disease (of leprosy) became much more (lit. specially) mitigated; (and) thus day by day his inward mental

condition (' bhāva ') went on increasing as his disease went on decreasing. (235)

Now, on the ninth day, having performed the worship with full religious rites (observing all the minute particulars), he consecrated (or bathed) the Siddhachakra by sprinkling over it ' the aggregate of five sweet things. ' (236)

When ' The Festival of Bathing ' (the Siddhachakra) was completed, that prince, being sprinkled all over his body with that ' pacifying-water, ' (' santijala ') all of a sudden had his body rendered celestial. (237)

On seeing him, all were struck with wonder; but the preceptor said; " what wonder is there in this ? (238)

" By this water all the evils, such as the wicked planets (or demons), ghosts and witches etc. of those high souls who are possessed of a pure mental condition, disappear at once. (239)

" (Moreover, various) diseases such as consumption, leprosy, fever, and fistula etc. as well as all the wind-diseases, and indigestion (or cholera), and all other wicked diseases—all these are pacified (i. e. cured). (240)

" (And) the dangers from water, fire, serpents and beasts of prey; the pains from poison, cala-

mities (such as excessive rain, drought etc.), and diseases such as plague etc. which bring ruin (i.e. death) to the bipeds and quadrupeds; – (all these) do not remain in the world (241)

“ Even barren women get sons, even the children of ‘ nindus ’ (i.e. of women bearing dead children) play with joy (i.e. become alive and grow up), the defects of the stomach disappear, and all other kinds of misfortune perish.” (242)

Having heard this greatness (of ‘ the pacifying-water ’ obtained from the Bathing of the Siddhachakra), and seeing it (i.e. the greatness of ‘ the pacifying-water ’) with their own eyes, the people, with great delight, specially (i.e. with great devotion) began to take ‘the pacifying water’. (243)

That multitude of lepers also, having their bodies sprinkled over with water, had their diseases alienated in no time, and they came to acquire (in their hearts) a love for religion.(244)

And Mayanā also, seeing the matchless beauty of (her) husband, and therefore, full of delight, said to her husband : “ Oh lord ! all this is (due to) the favour of the preceptor (245)

“ That obligation which a preceptor, possessed of compassion devoid of any motive, does to the

souls, is not done even by a father, mother, son, or brothers etc. " (246)

Having known that unparalleled miraculous power ('prabhāva') of the Jina, the religion, and the preceptor, that prince (Umbararāja) became firmly attached to the (Vitarāga) Deva (Nir-grantha), Guru and the (Jaina) Religion (lit the religion of the Jinas or the Omniscient Sages).(247)

There (in Ujjaini), as those husband and wife (i.e. Umbararāja and Mayanā) went on experiencing (various kinds of) happiness through the favour of religion (and religion) alone, they (also) became more and more alert in (practising the true) religion. (248)

Now on a certain day, while they (i.e. Mayanā and her husband) were coming out of the temple of the Jina, they saw coming before them a certain grown up woman. (249)

Having bowed down to her, the prince with horripilation said: " Oh ! on account of the sight of (my) mother, (it seems to me that), the rain has come (even) without the clouds." (250)

(Then), When Mayanā also, knowing (her to be) the mother of her husband, bowed down to her, the prince said " Mother ! all this is due

to) the miraculous power of this your daughter-in-law." (251)

(Then), she (i.e. the mother of the prince), full of delight, having congratulated (her) son and (her) daughter-in-law (upon their good luck), together with giving them (her) blessings, revealed to them (her whole account thus:), "Oh child! when, having left you (here) at that time, I went to Kosambi, having heard that (there), there was a physician (who cured all diseases), I saw there in a Jaina temple one magnanimous (Jaina) ascetic, who was forgiving, self-restrained, equanimous, exerting, possessed of the three Guptis and aversion to covetousness, with the feeling of compassion foremost in his heart, possessed of true knowledge, and a store of merits. (252 to 254)

"He (i.e. that ascetic), who was propounding religion, was asked, at an opportune time, by me with a bow (thus:) 'oh, reverend one! will my son ever have his body free from disease?' (255)

"That excellent among sages replied: 'Oh, good lady! that son of yours has been taken there (i.e. in Ujjaini) by that very multitude of lepers, who saw him. (256)

‘(And by them), he has been made their king (lit lord), naming him Umbararānu, who obtained the respect of the world; (and) at present he has become the husband of the daughter of the king of Mālava. (257)

‘(And) on account of the words of that princess (Mayanasundarī), having well propitiated the excellent Siddhachakra, as exhorted by the preceptor, he has got his body rendered as (handsome) as gold. (258)

‘(And) he, being gifted with wealth (etc.) by his co-religionists, and engrossed in doing good religious deeds, and (quite) happy, is (at present) staying in Ujjaini in the company of his wife.’ (259)

“Having heard him (i.e. that ascetic), oh, child ! I, with my mind full of delight, have come here; (and) now you, (who are) creating a great joy (in my heart), are seen (by me) in the company of your wife, like the moon in the company of the moon-light (which also creates delight in our hearts). (260)

“Therefore, oh, (dear) child ! may you, together with your wife, be victorious, live, and enjoy (prosperity), for a long time; and let

this religion of the Jina alone be my place of shelter as long as I live." (261)

(And thenceforth), all the three, (always) bending down their heads before the lotus-like feet of the Lord Jina, and (always) bowing down to the preceptor, practised well religion (every day), being (now) well-versed in the religious rites of the Jaina Religion. (262)

(Now), on a certain day, they, having performed the bodily ('anga') and the front ('agra') worship of the excellent Jina, and (also) having performed the mental ('bhāva') worship, were bowing down to the idols (lit gods) with an attentive mind. (263)

In the meanwhile, that Ruppasundarī, who being enraged with the king (i.e. her husband) on account of the (pain of) misery to (her) daughter (Mayanā), was staying in the house of her brother Punnapāla with (great) grief, having gradually forgotten it (i.e. her grief), and with discrimination aroused in her mind on account of the words of the Jina, came to (that very) temple. (264, 265)

(And then), when she saw (there), in her front, that clever prince, greatly engrossed in bowing down to the gods, possessed of un-

paralleled beauty and like the son of a god incarnate, and behind him his mother and his wife, that queen Ruppasundri began to think in her mind thus: (266, 267)

“Ah! who is this light-bodied young bride, who appears just like my daughter!!” And when she observed carefully, she recognized that (her daughter) Mayanā. (268)

(And she thought:) “Certainly this is Mayanā, who forgetting the duty (lit path) of a ‘satee’, has become attached to this man, having abandoned that leper. (269)

“But, (she argued to herself), Mayanā is well-versed in the Jaina Doctrine; (and therefore), such an (improper) thing cannot happen in her case: or alas! alas! what cannot happen on the stage (lit drama) of this worldly existence? (270)

“The death of that daughter, who has brought a stain upon the family and a blame upon the Jaina religion, does not give so much pain as is given to me by the existence of this stained daughter, who is living the life of such a bad character.” (271, 272)

Thus thinking, Ruppasundari, full of great

misery and crying with a piteous sound, uttered these words; (273)

“Ha, fie upon (this) wicked action (done by Mayanā), and let the thunder-bolt fall upon my womb; (because) though born there (in my womb) and though clever, she (i.e. Mayanā) has alas! done such a (wicked) thing.” (274)

Having heard this, when Mayanā saw her mother Ruppasundari sobbing, she understood the thoughts (lit opinion) of her mother. (275)

(And therefore), having completed ‘the prayer of the idol of the Jina (chiavandanam),’ Mayansundari bowed down to her mother by folding her hands, and spoke these words with a jocund mind: (276)

“Mother! why do you thus enter into dejection (at a time) when you should be full of delight?; because this your son-in-law has become quite free from (his) disease (of leprosy). (277)

“Moreover, what you imagined (that I was of a bad character etc.) cannot happen in the case of your daughter, even if the sun were to rise in the west instead of the east.” (278)

The mother of the prince also said: “Oh, good lady! Don’t think so in your mind; it is

through the miraculous power of your daughter that my son has become (so) handsome. (279)

“Blessed are you in whose womb has been born this jewel of a woman, who is like a chintāmani (Desire-yielding) gem on account of the prowess of her unparalleled chastity.” (280)

Ruppasundari, greatly delighted (to hear all this), asked: “What is this (whole account)”; and Mayanā also who was very clever in (observing) religious rites (properly) spoke these words: (281)

“By entering into conversation (about wordly things into the temple, there is committed the breach of ‘nisihiā’ (i.e. ‘the vow of saying that I stop from all sinfull actions’); therefore, come to my house, (and) I shall tell (you) all this.” (282)

Then having gone home, Mayanā revealed (to her mother) her whole account, which was blended with the greatness of the Siddhachakra. (283)

Ruppasundari, being greatly pleased to hear this (account of her daughter and son-in-law), asked the mother of the prince also (thus): “Oh sister! I want to hear the (name of the) family in which your son was born.” (284)

The mother of the prince (thereupon) revealed (her whole story thus:) “ In the country named Anga there is a very famous and excellent city named Champā, unshaken by the enemies. (285)

“ There, there is a king (lit. the best of men) named Siharaha, who is like a lion to the elephants in the form of his enemies. He has a beloved named Kamalappahā, the younger sister of the king of Kunkuna. (286)

“ She, who had no son, after a long time gave birth to a son who was betokened by an excellent dream, and who created delight (in the hearts of all persons). (Then) he was reared up (with great fondness). (287)

“ Then the king (i.e. Siharaha) said (to her): “ This our son is (i.e. will be) able to protect our goddess of royalty (‘ rāyalachhi ’) when she will be without its protector (i.e. when king Siharaha will die), therefore, let him be named Siripāla (i.e. he was given the name ‘ Siripāla ’ or ‘ the protector of the goddess of royalty ’). (288)

“ (Now), when that child Siripāla became two years of age, the king (Siharaha, his father) all of a sudden died due to the disease of rheumatism (Sūla). (289)

“(Then) Kamalappahā, who was crying, was persuaded by the minister Maisāgara; and Siripāl, who was (playing) in the lap of the nurse, was made to sit upon the throne (lit. kingdom). (290)

“As the command of even the baby-king Siripāla was obeyed everywhere, the death-ceremony of the king (Siharaha) was also performed afterwards. (291)

“The king (Siripāla), even though a baby, protected (his) kingdom by the thread of the minister (i.e. his kingdom was managed by the minister Maisāgara); and this was quite allright (because) everywhere in the world, the government of a kingdom is (always) carried on (lit. managed) by ministers. (292)

“(Now), after some days Ajiyasena, the paternal uncle of the boy (Siripāla), made a split in the attendants (‘parigaha’, of Siripāla), and thought of committing the murder of the minister of the king (Siripāla, i.e. thought of murdering Maisāgara). (293)

“The minister (Maisāgara), having come to know all this told (it) to Kamalappahā and requested her: ‘Oh queen! any how protect your son.’ (294)

‘If your son will remain alive, you will positively (lit. undoubtedly) get the kingdom

again; therefore taking him (with you) run away (lit. go) somewhere, and I shall also do the same.' (295)

"Then Kamalā (i.e. Kamalppahā), taking her son (with her), went away at night abandoning all her attendants, lest there be any breach of her secret plan ('mantrabhaya'). (296)

"(What was her condition then? She was) a queen, hence tender, had to carry her son (on her waist), (and) the night was dark, (and) she had to walk on foot. Alas! alas! terrible are the ways of Destiny. (297)

"(On the way she thought:) '(My) husband is dead, the kingdom is usurped (lit. ruined), I am alone, there is a great danger from the enemy (Ajiyasena), and the night is approaching the dawn; alas! where shall I go now?' (298)

"Thinking thus, as she went onwards, she met on the road, when it was morning, 'a multitude of lepers. (299)

"On seeing that Kamalā (i. e. Kamalappahā), who was possessed of wonderful beauty, who had put on costly ornaments, who was a (mere) woman ('abalā'), who had only one son (and that too) a baby, and whose creeper-like

body was trembling on account of the fear (of that multitude of lepers), began to cry. (300)

“ Seeing her crying, the men of the multitude asked with compassion : ‘ Oh, good lady ! tell us who are you, and why are you afraid ? ’ (301)

“ She (i.e. Kamalappahā) told them her whole account as if they were her brothers, and they (i.e. the lepers) also consoled her in the following words, as if she was their sister. (302)

‘ Do not be afraid of anybody; we are all your brothers; having mounted this mule come (lit. go, with us) with (full) confidence. ’ (303)

“ Then she (i. e. Kamalappahā), who was mounted upon that excellent mule, whose body was covered with (a piece of) cloth, and who was in the middle of the multitude, went (onwards) with her son (quite) happily. (304)

“ Then (after some time), there came the soldiers of the enemy (Ajiyasena) with weapons drawn up in their hands and having formidable appearance; and (they) asked the multitude : ‘ Oh, you (people) ! have you seen some (lit. one) queen (going by this path) ? ’ (305)

“ Then, the men in the multitude said :

‘ Oh ! certainly there is in our multitude a ‘ rautāniyā ’ (i. e. a skin-disease known as ‘ pāmā ’ or scab, or a queen); if you want it (i.e. the disease of ‘ pāmā ’) take it. ’ (306)

“ Then, one of the soldiers understood (the meaning of the word ‘ rautāniyā ’ as ‘ pāmā ’ or scab), and said : ‘ These (persons) are offering to us ‘ pāmā ’ (or the disease of scab); (and this is but proper on their part because) all give (only) what they have got ’; and then being afraid of leprosy they ran away. (307)

“ When they (i.e. the soldiers) went away Kamalā (i.e. Kamalappahā) in the company of the lepers gradually reached Ujjaini (quite) happily, and she stayed there with her son; (and) the multitude (of the lepers) went to some other place. (308)

“ (Then), when she brought up her son up-to youth by means of the wealth (obtained) by (selling her) ornaments, he (i. e. her son Siripāla) was, through ill-luck, attacked by the disease of Umbara. (309)

“ Even though many remedies were employed, its (i.e. of the disease of Umbara) effect was not effaced; and Kamalappahā, greatly anxious, asked everybody (about the remedy of removing the disease of her son). (310)

“(Then), som body told her that there was a clever (‘ samatthi ’) and excellent physician in Kosambi who would certainly remove (any one of the) ‘ eighteen kinds of leprosy.’ (311)

“(Thereupon), Kamalā, having well entrusted her son to (her) neighbours, went herself to the city of Kosambi in order to bring (i.e. to call) the physician. (312)

“ And waiting for the physician who had gone on a pilgrimage, she stayed there (in Kosambi) for a long time; and (in the meanwhile) knowing from the words of (that) ascetic the cure (i.e. the expiration of the disease) of her son she (i.e. Kamalappahā) has come here. (313)

“ I, (myself), am that Kamalā (i.e. Kamalappahā), he (i.e. this) is my noble son Siripāla who has become the husband of your daughter, as is well-known everywhere (or who is well-known everywhere). ” (314)

Then Ruppā (i.e. Ruppasundari), knowing her son-in-law, to be the son of king Siharaha, congratulated him, and praised the merit (‘ punya ’) of her daughter. (315)

(Then), Ruppā (i.e. Ruppasundari), having gone home told all that to her brother Punnapāla; and (therefore) he also, with great joy,

brought the prince (i.e. Siripāla) to his place (lit. house) together with his (Siripāla's) family (i.e. with Kamalappahā etc.) (316)

He (i.e. Punnapāla) gave them an excellent residence, and offered them (much) wealth, corn and gold etc; and Sirivāla stayed there enjoying the pleasures of 'Dogunduga' gods. (317)

(Now), on a certain day, while the king (Prajāpālā) was passing through the lane in the vicinity of his (Siripāla's) residence he (i.e. king Prajāpāl) saw that prince (Siripāla) seated (happily) on a window in the company of Mayanā. (318)

Then the king (Prajāpāl), seeing Mayanā (seated there), thought thus: "Certainly, Mayanā, being under the evil influence of the god of love, has stained my family. (319)

"At that time, I, blinded by anger, did that one improper thing, (and now this) second (improper thing) is done by her (i.e. Mayanā) who is blinded by love. Alas! alas! (she has done) a very improper thing". (320)

(Then), to the king (Prajāpālā) who was thus (greatly) dejected, Punnapāla revealed the whole account of (his i. e. Prajāpālā's) daughter (i. e. of Mayanā) which was full of (great) wonder. (321)

Having heard that, the king (Prajāpāla), with his mind struck with wonder, went to that residence (of Siripāla), and (there) he was bowed down to, with great courtesy, by the prince (Siripāla) together with Mayanā. (322)

(Then) the king (Prajāpāla), bent down with shame, said : “ Fie upon me who am devoid of courtesy, for I did such an improper thing, being stupefied by the poison of the serpent in the form of pride ”. (323)

(And turning towards Mayanā, he said:) “ Oh, child ! blessed are you, meritorious are you, full of (the power of) discrimination are you, and you alone know the ‘ Tat:va ’ (or the true nature of things),—you who are possessed of such (i. e. so much) courage (or prowess). (324)

“ You have elevated my family, you have elevated your mother also, and you have elevated the Jaina Religion; you (and you) alone are blessed (you who have done such a thing). (325)

“ (Therefore), oh, child ! pardon me for the offence that I committed at that time, being blinded by darkness in the form of igno-

rance, and with my power of discrimination being lost on account of irresistible pride ". (326)

Mayanā, bent down with modesty, said, "Oh, father ! do not be dejected in your mind; all this has happened on account of (the evil effect of) my karma. (327)

" (Oh, father !) this is but certain that nobody gives happiness or misery to anybody; (but) the ' jivas ' experience only the karma which they have accumulated. " (328)

" Let nobody take pride that an action which he does is certainly accomplished, (for) even an action done by the best of gods, becomes reversed on account of (the evil effect of) karma. (329)

"Therefore, oh, father ! know the ' Tatta ' (or the principles of fundamental truth) propounded by the Jinās, to be the best, knowing which, one is enabled to know the comparative strength and weakness of the ' karmas ' and the ' jivas ', as also the (principle of) ' bandha ' (i. e. the uniting of the karma-pudgala with the soul) and ' moksha ' (i. e. the liberation of the soul by the destruction of the karmas which have stuck to it) ". (330)

Then having accepted the Jaina Religion, the king, who was pleased, said : " That I have got the son of king Siharaha as my son-in-law, is verily like a Chintāmani (i. e. Desire-yielding) gem unexpectedly fallen into my hand by accident, when it (i. e. the hand) was stretched only for getting a stone. " (331, 332)

(Then) the king (Prajāpāla) seated his son-in-law and daughter on an excellent elephant, and having brought them home (i. e. to his palace) with great festivity, honoured them by (giving them much) wealth (i. e. gave them much wealth). (333)

(Moreover), there was a (loud) cry of praise (that she was a great ' satee ') about Mayanā, who was possessed of courage and chastity; and the greatness of the Jaina Religion (' jina-s'āsana ') spread in the whole city. (334)

(Now) on a certain day, Siripāla accompanied by his retinue, consisting of horses, elephants, chariots and warriors, went to the royal garden like a prince of gods (' surakumāra ') incarnate. (335)

(And) when the people, who had ascended on the roofs on the tops of their houses,

were looking at him with great delight, a certain villager asked a citizen (thus): (336)

“ Oh, oh, (please) tell me who is this person (Siripāla) who is going sportively like a prince ? ” The citizen replied : “ Oh, he is the son-in-law of (our) king.” (337)

Having heard that the prince (i. e. Siripāla) became suddenly pale as if struck with an arrow and taking a turn went home (greatly) dejected. (338)

Having seen him in that condition, his mother (Kamalappahā), who was (greatly) bewildered, spoke thus : “ Oh, child ! does any disease in your body give you pain to-day ! ” (339)

“ Or, oh, you Indra-like (son), has anybody given you a bad (lit. undeserving) insult ” (340)

“ Or, have you given place in your heart to some best of maidens (i. e. are you enamoured of some best of maidens) ? As for the immodesty shown by a housewife, it is quite improbable in the case of Mayanā. (341)

“(But) your mind is certainly full of anxiety on account of any reason whatsoever.

‘because, oh, child ! your lotus-like face appears to be pale.’ (342)

(Then) the prince replied : “Oh, mother! here (in my face becoming pale), there is not any reason out of these (four); but hear this another reason. (343)

“ I have become famous here (in this city), not by my own merits, nor by the name of my father, nor by your merits, but by the name of my father-in-law.” (344)

“ And this cause of the lowest position (out of the four-fold positions of a man) has been (always) relinquished by good persons; hence it is that my mind is also pained on account of my stay in the house of my father-in-law. ” (345)

Then said his mother (Kamalappahā), “ Having gathered together a large army consisting of four parts, take back the kingdom of your father and make my heart free from the dart (of pain or misery). ” (346)

The prince replied : “ Oh, mother ! the taking back of our kingdom with (the help of) the army of my father-in-law, certainly gives even more pain to my mind. ” (347)

“ Therefore, my mind will be at ease only if I take back the kingdom of my father with the strength of the wealth earned by my own hands, and not otherwise. ” (348)

“ Therefore, having gone to some foreign country alone, I shall, with the help of the strength of the wealth earned (by myself), soon take back the kingdom of my father. ” (349)

His mother replied to him : “ You are (only) a boy, you are (quite) straightforward and you are tender ; (whereas) wandering in foreign countries is, indeed, (very) difficult and painful. ” (350)

Then the prince told his mother : “ Oh, mother ! do not say like this ; there is difficulty only so long as the courageous do not undertake (to do a thing). ” (351)

Again the mother said : “ Oh, child, (then) we shall (also) come with you ; (because) without you what (other) tie (or connection) have we got here in this place ? ” (352)

The prince said : “ Oh, mother ! if you come with me, I cannot move freely in every place ; therefore, you stay here. ” (353)

(Then) Mayanā said : “ Oh, lord ! I shall

accompany you, (and) I shall be no burden to you like the shadow of the body. " (354)

The prince replied : " Oh, dear ! (lit. goddess) who are (always) alert in (practising) the excellent (i. e. true) religion, upon my words you stay here, (always) doing service to your mother-in-law. " (355)

Mayanā said : " Though chaste women do not any how like (lit. wish) the going (lit. journey) of their husbands (to foreign countries), yet oh, lord ! your order should be obeyed by me (lit. your order alone is acceptable to me). (356)

" But you should not, even for a moment, remove from your mind the (Nine) Dignities such as Arihanta and others. You will also (always) remember your mother, and sometimes also me, your servant. " (357)

• The mother also knowing his (firm) determination made an auspicious Tilak-mark (on his forehead) and said : " For your welfare, I shall propitiate the Navapada". (358)

Mayanā said; "Oh, lord ! I, also, shall, with a fixed mind, always propitiate the very Navapada which are the cause of welfare." (359)

Siripāla, sprinkled with that nectar of the words of Mayanā, bowed down to the feet of his mother, bade farewell to his wife and with a sword in his hand, started from his house, having first raised up his left leg, at the time which was characterized by the entrance (i.e. presence) of the breath in the left nostril (lit moon's nostril) which was adorned by clear drops of water. (360, 361.)

(And) observing (different) objects of curiosity in (various) villages, mines, cities and large towns (either on land or on sea) etc., he, like a lion, with his mind (quite) free from fear, arrived in the vicinity of a mountain. (362)

There in a certain forest, which was full of blooming flowers and fruits like those in the garden of Indra, while he was looking at a line of trees which was pleasant on account of the (sweet) sound of the cooing of cuckoos, he saw, seated underneath a beautiful Champaka tree, a handsome man who was possessed of excellent beauty and dress, and who was reciting a 'mantra' (or incantation). (363, 364)

He, when he finished his recitation, was asked by the prince with modesty (thus); " Who are you, and what are you reciting, and why are you (moving) alone in the forest ? (365).

He replied; " My preceptor has given me a Vidyā (or 'spell') and I have (already) recited it, but without a helper I do not succeed in accomplishing it and getting my desired object. (366)

"(Therefore), oh, you, magnanimous one ! if you will, anyhow, become my helper to-day, I will be able to fulfil my (desired) object, by being successful in accomplishing the spell." (367)

Then on a certain night, that 'sādhaka' (or accomplisher), with the help of the prince, had his spell accomplished as if in sport. (368)

(Then) that 'sādhaka', for returning the obligation, gave the prince two medicinal herbs and spoke these words: (369).

"One (of these two herbs) enables a person to cross safely through water ('jalatārini'), and in the same way, the other evades the weapons of the enemy('parasathhanivārini'); these medicinal herbs, (therefore), should be kept (carefully) furnishing them with covers made up of 'three metals' (viz. gold, silver and copper). (370).

(Then) when that Vidyāsādhaka, accompanied by the prince, went to the declivity of the mountain, he was thus spoken to by the mineralogist: (371)

“ Oh, lord ! though accomplishing according to the rules prescribed by you, we are not able, due to one reason or the other, to accomplish the production of the (gold-producing) liquid (‘ rasasiddhi’).” (372).

Then the prince said: “ Oh, you (mineralogists) ! accomplish it in my presence. ” Then when they did so, they became successful in accomplishing the production of the gold-producing liquid. (373).

(Then) the ‘ sādhanas ’ having produced (lit. made) gold said: “ Oh, prince ! it is due to your favour that we have been successful in accomplishing the production of the (gold-producing) liquid (374).

“ Therefore, take this gold. ” But the prince, who was indifferent (to the desire of gold), did not take it; still, however, though he did not take it, they tied some of it to his garment. (375)

Then the prince, (moving through various places), gradually came to a city named ‘ Bharu-yachchha ’ (i. e. Broach) and (there) by selling (lit. spending) the gold, he purchased clothes, ornaments and weapons. (376).

And having furnished the two medicinal herbs with covers (made up) of (three-fold) me-

tals, he tied them to his hand; and (then) he moved in the city at his pleasure with delight like a prince of gods. (377).

Now in the city of Kosambi, there lived a **bania** (i. e. a merchant) named Dhavala; and because he possessed much wealth he became known in the world as **Kubera** (the god of wealth). (378)

(And) that merchant having bought with crores of gold coins (various) mercantile commodities (‘**kayānaga**’) and accompanied by many merchants (lit. sons of merchants), had come to **Bharuyachchha**. (379)

There he made a (very) big profit, but still intent on going to a distant shore on account of covetousness of wealth, he got many ships made ready. (380]

There was one middle-sized ship which was beautiful being furnished with 16 masts, and there were 4 smaller ships each of which was furnished with 4 masts. (381)

There were 100 (big) ships used for a long journey, 108 boats, 84 ‘**Donas**’ (a kind of ships) and 64 ‘**Vegadas**’ (another kind of ships). (382)

(There were) 54 ‘**Sillas**’ (a kind of ships

50 'Āvattas' (also a kind of ships), and 35 'Khu-rappas' (a kind of ships). Thus (in all there were) 500 ships. (383)

With the permission (lit. order) of the king they (i. e. the ships) were filled with merchandise and (then) the captains of the ships and the merchants embarked on them (i. e. the ships)— a special care of which was always taken by the divers, boatmen, rowers, mariuers, and helmsmen; and which were diligently protected by 10,000 soldiers, who were under the service of Dhavala and who had held various kinds of weapons (ready) in their hands [lit. whose hands were intently engaged in (holding) various kinds of weapons]; and which were decorated with many 'chauries', umbrellas, 'sikkaries' (a kind of ornaments for the ship), flags and excellent crests; and whose beauty was enhanced by sails, ropes, anchors, 'pakhharas' (a kind of implements for the protection of a ship), and drums. (384, 385, 386, 387)

(Then) having stored them (i. e. the ships) with large quantities of water, provisions for the journey, and fuel, Dhavala, with his retinue, embarked on ships in an auspicious moment and

gave orders for putting the sails on (lit. caused them to be started); but even though oblations were given, and the drums were beaten with a loud noise, the ships did not move, in spite of the sailors' trying to do so. (388, 389)

Then on account of that anxiety, Dhavala had his face turned black; and (therefore), having got down, he went into the city and asked a woman (the reason of the ship's not moving). (390)

She replied: "These ships are stopped by a god; (and) they will move (only) when a man possessed of thirty-two auspicious marks on the body is given in oblation." (391)

Then Dhavala, having pleased the king with presents of very costly things, requested him (thus): "Oh, lord! give me one man for offering oblation." (392)

The king said: "Take, as you please, any man who might be a foreigner and helpless (i.e. without a guardian etc.), but you should not take any other person." (393)

Then when the soldiers of Dhavala began to make a search for such a man, they came to know the prince Siripāla to be a foreigner. (394)

Then they (lit. those people i.e. the soldiers) informed Dhavala about him (i.e. Siripāla) who was possessed of 32 auspicious marks on the body; and Dhavala again obtained the order of the king for capturing him. (395)

(And then) that Siripāla, though he was sitting in the market (or forum) in a pleasant mood, was suddenly surrounded by the soldiers of Dhavala who had weapons drawn up (ready) in their hands. (396)

(And they said:) " Oh, oh, come on quickly; to-day, the merchant Dhavala has become exasperated with you. You will be given in oblation to a god; do not say that we did not tell you (so). (397)

The prince replied: " Oh, oh, give oblation by (offering) that animal in the form of Dhavala; have you ever heard anywhere that anybody gives oblation by (offering) a lion? " (398)

Then the soldiers tried to show some strength, but hearing the roaring noise (lit. roaring of a lion) produced by the prince, they ran away like a crowd of jackals. (399)

The king also being impelled by Dhavala sent his own army; but that too was defeated by the prince in no time (lit. in half a moment). (400)

NOTES

NOTES

St. 1 अरिहाइनवपयाई (Sk. अरिहादिनवपदानि).
The Nine Dignities or ‘**Padas**’ constituting the three ‘**Tattvas**’ or groups of fundamental Dignities viz. (1) **देवतत्त्व** (2) **गुरुतत्त्व** and (3) **धर्म-तत्त्व** which are very essential and indispensable factors in Jainism, a firm faith in which enables a man to obtain what is known as ‘**सम्यक्त्व**’ or True Faith—which is a true path to Liberation. Hence they occupy an unique place in Jainism, and their importance is the greatest of all, as they constitute the very essence of the Jaina Religion. The reverend author of this book Ratnas’ekharasûri himself emphasizes, in striking words, the great importance of these Nine Dignities or Padas, upon which he has based his whole story, his object being to create in our hearts a true and firm faith in these Nine Dignities in order to enable us to reach the true path to Liberation and thus cross the ocean of this miserable worldly life. First he enumerates them in verse 23 of the text thus :

“ अरिहंसिद्धायरिया, उज्झाया साहुणो अ सम्मत्तं ।
 नाणं खरणं च तवो, इय पयनवगं मुणेयव्वं ॥ ”

and then he remarks in verse 33 l. 1. “ **पयाई**

नवपयाई, जिणवरधम्ममि सारभूयाई । ”: ‘ These Nine Dignities constitute the very essence of the religion of the excellent Jinas.’ Thus theirs is a very unique place in the Jain worship and devotion, and the incessant flow of their eternal adoration, from ancient times, has remained unflinching even up to-day. This is quite evident from the two great religious festivals,—which the Jains (especially the orthodox) so devoutly observe very magnificently and reverentially even to-day, in the months of Chaitra and Āshwin,—known as ‘ **आयंबिल ओली** ’ when they keep what are known as ‘ **Āyambila** ’ fasts. (which consist in taking rough (पतं) and tasteless (लुहं) food devoid of ghee, sugar, oil, milk and all such tasty articles of eating which create passions, and which we generally take every day—and this food, too, is to be taken only once a day). It is, therefore, essential for us, as students of the Jain Literature, to study properly all these nine great and important Dignities, and have a clear conception of all of them, so that we may have a fair idea of what constitutes the essence of the Jain Religion. The Nine Dignities already mentioned above are (1) अरिहंत (2) सिद्ध (3) आचार्य (4) उपाध्याय (5) साधु (6) ज्ञान (7) दर्शन (8) चारित्र्य (9) तप. The

first two constitute the 'Devatattva'. The third, fourth and the fifth constitute the 'Gurutattva', and the last four constitute the 'Dharmatattva'. We shall discuss all these Nine Dignities briefly below.

1. **अर्हत् or अरिहंत** also called **तिर्थंकर**—the propounder of the Jaina Tirtha or Religion and the Destroyer of the internal enemies (such as Love and Hate, as also Anger, Pride, Deceit and Greed). He is said to be possessed of twelve Gunas viz. the eight 'Prātihāryas' (प्रातिहार्यs) or paraphernalia (consisting of eight things), and four 'Atisāyas' (अतिशयs) or excellences. The eight 'Prātihāryas' are mentioned in the following 'sloka': "अशोकवृक्षः सुरपुष्पवृष्टिः दिव्यध्वनिश्चामरमातनं च । भामंडलं दुंदुभिरातपत्रं सप्तप्रातिहार्याणि जिनेश्वराणां ॥" They are thus: (i) The As'oka Tree, sitting under which the Tirthankara delivers his sermons. (ii) The Shower of fragrant flowers possessed of five different colours, by gods, which covers the lower part of the Tirthankara's body up to the knees. (iii) The Super-human Speech of the Tirthankara which is as sweet as nectar, and which could be understood by all creatures—gods, human beings, and animals, alike. (iv)

The Four Pairs of Chauries possessed of gold handles studded with gems, which are waved before the Tīrthankara by the gods. (v) The Gold Throne also studded with gems on which the Tīrthankara sits (vi) The Halo of Light seen round about the head of the Tīrthankara. (vii) The Celestial Drum. (viii) The White Umbrellas, twelve in number, and decorated with wreaths of pearls, held over the Tīrthankara, who sits on his throne in the ' Samosarana ' (समोसरण) with his face turned towards the east, and over his other three similar forms, which are created by the gods in the south, west and north. The four ' Atis'ayas ' or excellences are: (i) The Apāyāpagamātis'aya, (अपायापगमतिशय) according to which all the troubles and hardships (उपद्रव), both external (such as all diseases and others), and internal (such as the troubles or hardships which stop one from being charitable, from gaining, from enjoyment, from enjoyment again and again, from exerting himself, and also those which make him laugh, pleased, displeased, afraid, aggrieved, censured, engage into sexual enjoyment, also those which bring unbelief, ignorance, sleep, non-aversion to worldly things, love, and hate). According to this Atis'aya,

moreover, the places lying in the 21 'yojanas' round about the place where the Tirthankara moves, remain free from diseases and droughts etc. (ii) The Gnānātis'aya (ज्ञानातिशय) which refers to His Omniscience or Kevala Knowledge. (iii) The Pūjātis'aya (पूजातिशय) which refers to His being worshipped by all—gods, kings and men. (iv) The Vāchanātis'aya (वाचनातिशय) which refers to the speech of the Tirthankara, which is such as could be understood by gods, men, and animals, alike. It is said to be possessed of 35 'gunas' which we need not mention here.

2. *Siddha (सिद्ध) or the Emancipated One.*
Every soul that has completely destroyed all the eight karmas (which are discussed somewhere else in these notes) and reached Liberation, is known as Siddha. He is said to be possessed of eight 'Gunas' viz. (i) Infinite Knowledge. (ii) Infinite Vision. (iii) Complete and Uninterrupted Bliss. (iv) Unchangeable Condition. (v) Undestructive Nature. (vi) Having no form, colour, smell, taste and touch. (vii) Having nothing like lightness or heaviness or having nothing like a high or low family. (viii) Infinite Ability which enables him to do anything he likes, but he never

exerts it, as he has broken off all his connections with gross matter or 'pudgala', as it is called in Jainism.

3. *Achārya or the Religious Head*.—He is said to be possessed of 36 'gunas' such as the control of the five senses, freedom from love and hate, celibacy, non-injury, not telling a lie, not taking any thing which is not given, not being attached to worldly things, the five 'Achāras', the five 'Samitis' and the three 'Guptis'.

4. *Upadhyāya or The Religious Teacher*, who teaches other monks under him the Eleven Angas, the Twelve Upāngas, and who observes what are known as 'Charansittari' and 'Karan-sittari'. All these make up his 25 'gunas'.

5. *Sādhu or a Monk*, who is on the path to Liberation. He is said to be possessed of 27 'gunas' such as non-injury, not telling a lie, not taking what is not given, celibacy, non-attachment to worldly things, not taking food at night, protecting the lives of six kinds of living organisms of earth, water, fire, wind, plant and the moveable bodies, curbing the senses, curbing greed, forgiveness, pure mind,

examining clothes carefully for avoiding 'hinsā' of any living creature stuck to it, practising self-control, curbing the mind from going astray, not uttering foul words, curbing the body from any ill-use, suffering cold and heat, and suffering delightfully and patiently the troubles and hardships leading even to death.

6 to 9. The remaining four Dignities are :

- (1) 'सम्यग् दर्शन' or True Faith. (2) 'सम्यग् ज्ञान' or True Knowledge. (3) 'सम्यक् चरित्र' or True Character and (4) 'तप' Penance.

These Nine Dignities are represented by the Jains in the form of a circle, putting the Tirthankara or Arihanta in the middle, and round about the Tirthankara, there are the Siddha, Faith, Āchārya, Knowledge, Upādhyāya, Character, Sādhu and Penance respectively. Theoretically, the dignity or position of a Siddha is higher than that of a Tirthankara, but the reason why the latter (i.e. the Tirthankara) is placed in the middle is this, that he is the Nearest Benefactor (आसन्नोपकारी) of the people of the world, as he establishes the four-fold 'Tirtha' or religion known as the 'चतुर्विध-संघ' (consisting of the monks, the nuns, the laymen, and the laywomen) which enables the

people of this world to cross the ocean of this worldly existence and reach Emancipation. The diagram on the opposite page shows the circle which is known as 'The Siddha-Chakra' or 'The Circle of the Sacred Ones (viz. the Nine Dignities)' as it is found in the Jaina temples and so reverentially worshipped by the Jains.

The special feature to be noted here is that in Jainism, it is not any particular person (or persons) that is worshipped but it is the 'pada' or the 'dignity'—i.e. merits or virtues—that is worshipped. Thus it is not Mahāvīra or Rishabha—the person that is worshipped, but it is the Arihanta Pada, which they have got, that is worshipped. The same is the case with all the remaining dignities. सिद्धचक्र (Sk. सिद्धचक्र-विद्वानाम् (of the sacred ones) चक्रं सिद्धचक्रं or नवपदेः सिद्धं निष्पन्नं चक्रं इति सिद्धचक्रं)—the circle formed by the Nava-Pada or Nine Dignities such as Siddha etc. already explained above; hence in short it can be translated as 'The Circle of the Sacred Ones.' माह्व्यम् (Sk. माहात्म्यम्)—greatness. उत्तमं (Sk.)—most elevated, highest. ज्ञपेमि (Sk. जल्पामि). जप् is a Pk. root for Sk. जल्प् to speak or to tell.

St. 2. मङ्गलम् is Pk. for Sk. मङ्गलम्.

St. 3. तित्थं (Sk. तीर्थं). The Four-fold Reli-

श्री सिद्धचक्रजी or नवपदजी



The Circle of the Sacred Ones
or
The Nine Dignities

gion established by Lord Mahāvīra, consisting of (1) monks, (2) nuns, (3) laymen, and (4) laywomen. **वित्थरियं** (Sk. **विस्तृतं**) spread. **सविसेखं** (Sk. **सविशेषं**) specially. **गीयथां** (Sk. **गीतार्याः**) Those sādhus or monks who are well-versed in the Jaina scriptures, and who are well-conversant with the rules and usages which a sādhu has to observe in practical life.

St. 4. **वेभार** (Sk. **वैभार**) and **विडल** (Sk. **विपुल**), are the names of two mountains which are situated on the boundary-line of the country of Magadha. **परिसर**—boundary-line.

St. 5. **विक्खाओ** (Sk. **विख्यातः**) famous. **चलण** (Sk. **चरण**) feet. In Pk. **र** is sometimes changed to **ल**. **विहि** (Sk. **विधि**) lit. fortune; here, good fortune. **अजिजय** (Sk. **अर्जित**) earned. **तित्थयरगुत्तो** (Sk. **तिर्थकरगोत्र**) or what is usually known as the 'तिर्थकरनामकर्म' which is a kind of 'karma-prakṛiti' (or potency of action) which enables a man to become a Tīrthankara. It is earned or acquired when a soul entertains the noble 'Bhāvanā' expressed in the phrase "सविजीव कर शासनरत्तो".

St. 6. **पदम** (Sk. **प्रथम**) lit. first; chief. **वर** excellent. **सारी** endowed with. **चउबुद्धि** (Sk. **चतुर्बुद्धि**) The Four Talents. A little discussion on this term will make its understanding quite clear. The Nandisūtra of Shrimad. Devavācha-

kasīri gives us an important information about various technical terms; and the Four Buddhis or Talents are also explained there. In the beginning, the sūtra says: “ नानं पंचविहं पन्नतं, तं जहा—आभिणिबोद्धिअनानं सुअनानं ओद्धिनाणं मअप-ज्जवनानं केवटनाणं ” (सू. १.) i. e. ‘knowledge is of five kinds viz. Ābhinibohika (or knowledge which we obtain by means of our talent), Shruta (or knowledge which we obtain by ‘hearing’ scriptures etc.), Avadhi (or knowledge by the power of which we are enabled to know whatever things happen in a particular part or region of the earth within a certain specified limit, great or small, without the use of the senses or the mind), Manahparyāya (or knowledge by means of which we are enabled to know, without the use of the senses or the mind, the thoughts and desires of the minds of other persons), and Kevala (or Omniscience). Commenting upon this sūtra, the commentator Haribhadrāsiri defines the Ābhini-bodhika, the first kind of knowledge, thus:

“ तत्रार्थाभिमुखो नियतो बोधोऽभिनिबोधः, सपथ स्वार्थिक प्रत्ययोपादानादाभिनिबोधिकम्.....अभिनिबुध्यते वा तदित्याभिनिबोधिकम्—अवग्रहादिरूपं मतिज्ञानमेव..... ॥ ” [Pādiva (Marwad) Edition]

of the Nandisūtra: commentary page 21]. The words “मतिज्ञानमेव” underlined in the passage, quoted above, show that the word आभिनिबोधिक is a synonym of the word मति (Pk. मइ). This आभिनिबोधिक or मति knowledge is again sub-divided by the Nandisūtra into two sub-divisions: “आभिनिबोहियनाणं दुविहं पन्नतं, तं जहा — सुयनिस्सियं च अस्सुयनिस्सअं” (सू. २६.). The two sub-divisions thus are: (1) श्रुतनिश्चित or that मति knowledge which arises on account of the power of the study of hearing of the श्रुत knowledge practised previously (i.e. in previous life) and (2) अश्रुतनिश्चित or that knowledge which arises without any such thing practised before. As the commentator says, ‘it arises out of the ‘तथाविधक्षयोपशम’ or that particular state in which all the potencies of action (कर्मप्रकृति) that come in the way of our obtaining such knowledge are destroyed and subsided. Now this second sub-division अश्रुतनिश्चित आभिनिबोधिक or मति knowledge is again further sub-divided into four kinds which are known as ‘चउबुद्धि’ or the Four Talents mentioned here. “अस्सुअनिस्सियं चउव्विहं पन्नतं, तं जहा उप्पत्तिआ १. वेणइआ २. कम्मया ३. परिणामिआ ४. । बुद्धि चउव्विहा वुत्ता पंचमा णोवलम्भइ ॥” (सू. २६). Thus the Four Buddhis or talents are (1) औत्पत्तिकी i. e. Intui-

tive or Spontaneous. (2) वैनयिकी i.e. Disciplined
(3) कर्मजा i.e. resulting from practice and experience. and (4) पारिणामिकी i. e. Developed. In the Nandisutra they are thus defined:

“पुर्व्वं अदिट्ठमस्सुअ-मवेइयतक्खणाविसुद्धगहिअत्था ।

अव्वाहयफलजोगा, बुद्धी उप्पत्तिआ नाम ॥”

“भरन्तिथरणसमत्था, तिवग्गसुत्तत्थर्गाहअपेआला ।

उभओ लोगफलवई, विणयसमुत्था हवइ बुद्धी ॥”

“उवओगदिट्ठसारा, कम्मपसंगपरिघोलणविसाला ।

साहुक्कारफलवइ, कम्मसमुत्था हवइ बुद्धी ॥ ”

“अणुमाणहेउदिट्ठंत-साहिआ वयविवागपरिणामा ।

हियनिस्सेअसफलवइ-बुद्धी परिणामिआ नाम ॥ ”

Under each of these four verses defining the four kinds of ‘buddhis’ the Sūtrakāra gives a long list of examples or stories which illustrate the same (i. e. the four ‘buddhis’). The illustrations given for the Autpattiki buddhi are enumerated in the following three verses

“भरहसिल १ पणिय २ रुक्खे ३, खुड्डग ४ पड ५ सरड ६
काय ७ उच्चारै ८।

गय ९ घयण १० गोल ११ खंमे, खुड्डग १३ मग्गित्थि १५
पइ १५ पुत्ते १६ ॥

“भरह १ सिल २ मिढ ३ कुक्कुड, ४ वालुअ ५ हत्थी ६
अगड ७ वणसंडे ८।

पायस ९ अइआ १० पत्ते ११, खाडहिला १२ पंच पिअरो
अ १३ ॥

“महुसित्थ १७ मुद्दि १८ अंके १९, माणए २० मिक्खु २१
चेडगनिहाणे २२ ॥

सिक्खा य २३ अत्थसत्थे २४, इच्छा य महं २५ सयसहस्से
२६ ॥ ”

Those for the Vainayiki are:—

“निमित्ते १ अत्थसत्थे अ २, लेहे ३ गाणिअ अ ४ कूव ५
अस्से अ ६ ।

गद्दभ ७ लक्खण ८ गंठी ९, अगए १० रहिए अ ११
गणिया य १२ ॥

“सीया साडी दीहं च, तणं अवसव्वयं च कुंचस्स १३
निव्वोदए अ १४ गोणे, घोडगपडणं च रुक्खाओ १५ ”

Those for the Karmajā are:—

“हेरणिए १ करिए २ कोलिअ ३ डोवे अ ४ मुत्ति ५
घय ६ पवए ७ ।

तुन्नाए ८ वड्ढई य ९ पूयइ १० घड ११ चित्तकारे अ १२ ”

And those for the Pārināmiki are:—

“अभये १ सिद्धि २ कुमारे ३, देवी ४ उदिओदए हवइ राया ५ ।
साहू य नंदिसेणे ६ धणदत्ते ७ सावग ८ अमच्चे ९ ॥

“खमए १० अमच्चपुत्ते ११, चाणक्के १२ चेव थूलभहे अ १३ ।
नासिकसुन्दरिनंदे १४, वइरे १५ परिणामबुद्धीए ॥

“चलणाहण १६ आमंडे १७, मणी अ १८ सण्णे अ १९ खग्गि
२० थूभिंदे २१ ।

परिणामियबुद्धीए, षवमाई उदाहरणा ॥ ”

All these illustrations or stories are given in the Malayagiri's Commentary on the Nandī-sūtra (Āgamodaya Samiti Edition). They are also given by Haribhadrāsūri, as he says, in his commentary on the Āvas'yaka Sūtra, as he has not given them in his commentary on the Nandī-sūtra on account of the fear of length. If we were to give at length all these stories in full details, it would make a whole separate volume. Hence being satisfied by only enumerating them as above, we shall here take the first story from each of the four lists of illustrations, and give four stories in details in order to illustrate the four 'buddhis' respectively. Those desirous of knowing all of them in details should refer to the two commentaries mentioned above. The four illustrations that are to be given here are :—

(1) सिल (Sk. शिला) or the Story of the Stone: which illustrates the Autpattikī Buddhi. [Before actually giving this story one point requires to be made clear. The first illustration, given in the first verse out of the 3 verses giving illustrations for the Autpattikī Buddhi, is मरह-सिल which refers to the whole of the 2nd verse 'मरह १ सिल २ मिद etc.'—all these stories

being illustrated in one long story of रोहक, the son of भरत a dancer ('nata'). As the commentator Malayagirisays 'भरह सिल मिढे' त्यादिका च गाथा रोहकसंविधान सूचिका ". Now this whole long story of रोहक illustrating all the 13 examples given in verse 2. is itself called 'भरहसिल' in the first verse. But all these 13 illustrations cannot be given here for fear of unnecessarily lengthening the notes. Hence the second illustration of सिल alone, [the first illustration of the dancer भरह (Sk. भरत) is not given because it is not so interesting and does not so well and exquisitely illustrate the Aulpattikî Buddhi], is given here. It is as follows :—

There was a city named Ujjaini. In its vicinity there was a village inhabited by dancers. In that village there lived a dancer named Bharat. His wife had died, but he had a young son named Rohaka. Hence in order to well look after him he soon married a second wife. But she did not treat Rohaka well. Rohaka, however, brought her round by playing a trick with the help of his Autpattikî Buddhi. But thinking that, in order to take revenge, she will kill him by poison etc., he always took his food in the company of his

father, but never took it alone. Now on a certain day, he went with his father to the city of Ujjaini, and he saw that city of Ujjaini which was like the city of gods (i. e. Indrapurī). With his heart struck with wonder, he observed the whole of the city very well, and then, with his father, he went out of the city. His father, saying that he had forgotten something in the city, asked Rohaka to sit on the bank of the river Siprā and went to the city again for bringing that thing. Now, here, Rohaka also according to his clever boy-like nature, drew the figure of the whole of the city on the sand of the bank of the river Siprā. Now, in the meanwhile, the king of Ujjaini who was mounted on his horse, and who was moving quite alone, being, on account of one reason or the other, separated from his company, tried to pass by that path. When Rohaka saw him passing through the (figure of the) city drawn by him he asked the king: "Oh, king! do not go by this path. The king asked: "Why?" Rohaka replied: "Do you not see that this is the royal palace?" The king, through curiosity, saw the whole of the city drawn by him (i.e. Rohaka) and asked: "Boy! did you ever see this city before?" Rohaka

replied, "No, I have come here from my village only to-day." Then the king thought; "Oh, wonderful is the talent of this boy." Then he asked Rohaka: "Boy! what is your name, and what is your village?" He replied "My name is Rohaka, and I live in the neighbouring city." By this time there arrived Rohaka's father and both of them started for their village. The king also went his own way and thought in his mind: "I have got 499 ministers, but if however, I may get a prime minister possessed of exceptional talent and intelligence, then my kingdom would go on quite happily, because generally a king possessed of the strength of 'buddhi' (i.e. talent), though wanting in other kinds of strength, is never defeated and conquers other kings as if in sport." Thinking thus, he after a few days called before him the leading men of the village, and apparently ordered them to make 'a very big stone' lying outside their village into a covering (i.e. ceiling) fit for a royal 'mandap', without lifting it from that place. But by ordering them to do so he really wanted to test the 'buddhi' (i.e. the talent) of Rohaka. Then receiving this order from the king, all the people of the village, thinking it impossible to carry out

the order of the king and therefore, with their minds greatly troubled, gathered together in an assembly outside the village and began to ask one another thus: "What should be done now? the king has given us a very bad order, and if the order of the king will not be carried out, great evil will come to us." While they were thinking thus it became mid-day, and their anxiety increased more and more. Now Rohaka, as usual, did not take his meals without his father and he (i.e. his father) had gone to the meeting of the villagers outside. Then Rohaka, being very much hungry, went to his father and began to cry and said: "I am very hungry, therefore come home for meals." Bharata, his father, said: "Child! you are happy; you do not know any calamity of the village." He asked: "Father, what is it? Then Bharata explained to him the order of the king in full details. Then by the power of his innate talent Rohaka at once thought out a plan of accomplishing the work and said: "Do not be troubled. Dig underneath the big stone in order to create a 'mandapa' fit for the king and place pillars at proper places. Then make the walls and polish them." When he said so, all the people of the village cried

out: "excellent!" and then all of them went to their houses for meals. Having taken their meals they came to the place where the stone was lying, and began to do their work. After a number of days they completed the whole 'mandapa', and that stone served the purpose of its ceiling. Then the royal officers brought the intelligence to the king that the order of His Majesty was carried out. The king asked: "how?" Then they revealed to the king the whole manner in which the 'mandapa' was created. Then the king asked as to whose buddhi it was and they replied: "This is the Autpattiki Buddhi of Rohaka, the son of the dancer Bharat." In this way the king tested the 'buddhi' of Rohaka twelve other times by giving similar riddle-like orders, as illustrated in the remaining 12 illustrations given in the second verse, all of which Rohaka solved easily by means of his innate 'buddhi'. The king was, then, greatly pleased with his wonderful Autpattiki Buddhi and appointed him his prime minister—thus placing him at the head of all his 499 ministers. Here ends our illustration of the Autpattiki Buddhi

(2) निमित्त (Sk. नैमित्तिकः) or the Story of an Astrologer: which illustrates the Vainayiki Buddhi:—

In a certain city there lived an inspired sage (or seer). He had two pupils who were studying under him 'the science of marks and omens (निमित्तशास्त्र).' One, who was very obedient and modest towards the preceptor, always pondered over what the preceptor taught, and if there remained any doubts after pondering over, he went to the preceptor and solved them. Thus always pondering over whatever he learnt, he became clever and intelligent. The other pupil was devoid of all these virtues of modesty, pondering over, etc. and hence he did not turn out to be so. Now, once, being asked by the preceptor, both of them started for a neighbouring village. On the road they saw some big foot-prints and, therefore, the pupil who had formed the habit of pondering over (Vimrus'yakāri) asked the other who never pondered over (Avimrus'yakāri) thus: "Brother! whose foot-prints are these?" Avimrus'yakāri replied: "What is to be asked here? These are the foot-prints of an elephant." Then Vimrus'yakāri said: "Do not speak like this; these are the foot-prints of a she-elephant, and she is blind by the left eye, on her is mounted a certain queen,—her husband is alive, and she is heavy with child, and about to give birth; and she will deliver

to-day or to-morrow, and a son will be born to her." Then, when he said so, Avimrus'yakāri asked: "How did you know this?" Vimrus'yakāri replied: "Knowledge can be judged by conviction; hence while going further it will be more certain by conviction. Then they reached the village of their destination, and on the bank of a great lake outside that village they saw the queen halted there. They also saw that the she-elephant was blind by the left eye. At this moment a certain maid-servant (of the queen) said to a courtier: "I congratulate you upon the king's getting a son". Thereupon Vimrus'yakāri called the attention of Avimrus'yakāri upon the words of the maid-servant, and the latter replied: "I am convicted of everything; your knowledge is quite right". Then, they, having washed their hands and feet, sat under a fig-tree situated on the bank of that great lake in order to take rest, and were seen by an old woman who was carrying a pot full of water upon her head, and she examined them and thought: "Verily, these appear to be learned persons. Therefore, I shall ask them about the coming back of my son who has gone to a foreign country." She asked them the same, and while

she was doing so, the pot on her head fell down and was broken into hundred pieces. Then at once, Avimrus'yakāri spoke: "Your son has gone to destruction (i. e. death) like this your pot." Vimrus'yakāri said: "No, no, brother! do not speak like this, her son has already come to her house"; and he, then, said to the old woman: "Oh you, good old lady! go home and see the face of your son." Then, she, being spoken thus, went towards her house as if become alive again, giving hundreds of blessings to Vimras'yakāri; and there she found that her son had come home. There she was bowed down to by her son, and she also gave him her blessings and told him about the incident of the astrologer (Vimrus'yakāri). Then with the permission of her son, she gave a pair of clothes and a number of rupees to Vimrus'yakāri as a present. And Avimrus'yakāri greatly dejected at heart thought in his mind thus: "Verily, I am not well taught by the preceptor; otherwise how is it that I cannot know this if he does it?" Then having performed the work of the preceptor, both of them came before the preceptor. There Vimrus'yakāri at the very sight of the preceptor bent down his head, folded his hands, and fell at the feet

of the preceptor with great respect, and with his eyes full of the tears of joy. But Avimrus'yakāri stood there as motionless as a mountain without even slightly bending down his body, inhaling smoke, and emitting out the fire of malice. Then the preceptor asked him: "How is it that you do not fall at my feet?" He replied: "He, who is well-taught, will fall at your feet, not I". The preceptor said: "How do you say that you are not well-taught?" Then he revealed to him the whole account. Then the preceptor asked Vimrus'yakāri: "Boy! tell me how did you know this?" Then he said: "At your advice I began to ponder over thus:—that these foot-prints are well-known as those of an elephant, but when I reflected over it further, whether they were of an elephant or of a she-elephant and seeing their corporeal size I decided that they were of a she-elephant. Again I found that the she-elephant had completely cut down a bower of Valli-creepers which forms her substinance on her right side, but not on the left. Hence I decided that she was blind by the left eye, Again I reflected that a person possessed of such a retinue, and mounted upon an elephant, cannot be other than a royal person; and that

person had, I found, alighted the elephant at a certain place in order to calm down her bodily pain, and judging from the size of her body I decided that she was a queen, and seeing some small bits of the skirt of a red garment entangled in a tree I decided that her husband was alive. Finding that she had got up after supporting herself on her hand on the ground, I decided that she was heavy with child; and judging the unbearable freeing and placing on ground her right leg I decided that she was about to deliver. Now as regards the question of the old woman my reflection was thus:—"Just as her pot merged into the dust from which it was born, in the same way the son also will meet his mother who gave him birth". Then after this the preceptor looked at Vimrus'yakāri with delight and praised him; and to Avimrus'yakāri he replied: "It is your fault, that you do not ponder over, and not mine. We (preceptors) are simply to explain to you the meaning of the 's'āstra' (or scriptures), but it is for you to ponder over. Thus this was the Vainayikī Buddhi of Vimrus'ayakāri.

(3) हेरणिञ (Sk. हैरण्यक) or the Illustration of a gold and silver merchant: which illustrates the Karmajā Buddhi. He (i. e. a

gold and silver merchant), is able to examine well a rupee even in darkness by means of touch etc. This is due to his Kar-majā Buddhi. The same is the thing in the case of a weaver, a merchant, a potter, a painter etc. To make it more clear we shall take one more story of करिखग (Sk. कर्षक) i.e. a farmer (who knew the art of attracting things) :—

A certain thief, made a hole of the shape of a lotus in the house of a baniya, and having come in the morning to that very house without being perceived by any one, he heard the praise of the people about himself. There was, however, a certain farmer who said: "What indeed! is difficult to a man who has got practice? If a man has got constant practice of doing a thing and if he does that thing in an excellent manner, there is no wonder". Then that thief, hearing these words, burnt with rage. Then he (i. e. the thief) inquired of somebody who that farmer was, and having known him, he went to his (i. e. the farmer's) field on a certain day, with a dagger drawn in his hand, and standing before him he said: "I shall kill you to-day". He asked "Why?" The thief replied: "Because the other day you

did not praise my hole ". The farmer said: " It was true; because he, who has got practice of doing a thing always, becomes a master of that thing. There I, myself, am an example. If you ask me, I will make these beans in my hand fall on the ground with their faces downwards, or if you like with their faces upwards or sideways ". Then the thief being more struck with wonder said: " Make all of them fall on the ground with their faces downwards." The farmer, thereupon, spread a piece of cloth on the ground and made them all fall on it with their faces downwards. The thief was greatly struck with wonder and he again and again praised the cleverness of the farmer and said: " If the beans had not fallen on the ground with their faces downwards, I would have certainly killed you ". Here, in this story, the ' buddhi ' of the thief and the farmer was the Karmajā Buddhi.

(4) अमय (Sk. अभय) or the Story of Abhayakumāra: himself who is here said to be possessed of all the four buddhis. [Before actually giving this story some explanation is here required to be made. Each of the 21 illustrations of the Parināṃikī Buddhi, is simply alluded to, by the commentator Malayagiri, in his commentary

merely in one or two lines, the details being not given because, as he says, all those stories are very very long and would cover separate big volumes. Accordingly, this story of Abhaya (i. e. Abhayakumâra) is also not given there in full details, but is simply alluded to in about a line and a half. But it is given in full details in Abhayakumâra Charitra in poetry by Upâdhyâya Shree Chandratilaka which is translated into Gujarati in three volumes by Motichand Oghavji Shah, and published by Bhâichanda Naginbhâi Zaveri for Sheth Naginbhâi Manchhoobhâi Jain Sâhitya Fund: Surat. The detailed story of Abhayakumâra given below, which illustrates the last i.e. the Pârinâmikî Buddhi, is taken and summarised from the 8th 'sarga' of the second volume of this translation.]

Abhayakumâra was, as is mentioned in our text also, the son of the well-known Jaina king Shrenika, who ruled in the city of Rajagriha in the country of Mâlavâ. In that same country there was a city named Ujjaini where ruled the mighty king Chandrapradyota. Once he thought of conquering Rajagriha. King Shrenika, getting news about this, became much puzzled, because he thought that Chandrapra-

dyota, with his large army, will certainly conquer him, and hence he asked his talented son Abhayakumāra what to do. He asked his father not to worry about that, and he (i.e. Abhayakumāra) asked his men to put under the ground over which the enemy would lodge, jars full of gold coins. Now in a short time, Chandrapradyota, with a large army and many feudatory chiefs, invaded Rajagriha and besieged it. Getting news about this Abhayakumāra sent a letter to Chandrapradyota in which he wrote:—

“ You are the husband of queen S'ivārāni, my mother's sister. You will, therefore, carefully consider the few lines that I write to you. My father has won over his side all your feudatory chiefs by giving them jars full of gold coins, and they themselves, therefore, will hand you over to my father, with your hands and legs tied up. If you do not believe in me, dig and scrutinize the places where they have lodged, and you will know the truth.”

Having read this letter, Chandrapradyota dug the ground under the camp of one of his feudatory kings, and found those jars full of gold coins; and thinking that his life was in danger he ran away with his army from that place, and

therefore his feudatory kings also did the same. When they reached Ujjaini the latter asked the former the reason of his running away and he explained to them the same. They told the king that it was false, and thus Chandrapradyota became aware of the trick of Abhayakumāra, and in order to take revenge, he took a vow to get him (i.e. Abhayakumāra) brought to Ujjaini with his hands and legs bound. In order to carry out this purpose, he engaged a harlot who asked the king to procure for her two young girls possessed of equal beauty. This was done, and then the harlot, with the two girls, went to some Jaina nuns, and all the three, in a short time became great Shrāvikās—of course, not at heart but only in name. After learning all the duties etc. of Shrāvikās they started for Rājagriha. Having reached it, they visited all the Jaina temples there, and then at last they went to a temple built by king Shrenika himself. There they worshipped the Jina in an excellent manner with great pomp. At that time Abhayakumāra, also, came there to worship the Lord Jina; and seeing the harlot and the two girls extolling the Lord Jina with as great a devotion and attention as those of an ascetic, he got much delighted and thought

that if he would go in they will be interrupted in their worship, and therefore he remained outside. After a time they got up carefully to avoid any kind of 'hinsā.' Then Abhayakumāra went in and with the devotion of a co-religionist he folded his hands to them, and asked them who they were. The harlot, pretending to be a great Shrāvikā told that she was the widow of a rich Shrāvaka of the city of Avantī, and that the two girls with her were also the widows of her son who was also dead, and added that all this was the working of their evil karmas, and also told that all of them were to take Dikshā (initiation) in a few days, and that they had for the present started on their pilgrimage-journeys to various pilgrim-places such as S'atrunjaya, Sametas'ikhara etc. Abhayakumāra, a great Shrāvaka as he was, was greatly delighted to hear this, and invited them to the royal house for entertainment. In return, after some days, the harlot invited Abhayakumāra to her temporary residence in Rājagriha for the same. In order to please his religious sister, Abhayakumāra accepted the invitation and went to her place. He was given an excellent dinner, but in drink he was given 'Chandrahāsa' wine which after some time threw him into

deep slumber. He was, then, taken in a swift chariot to Ujjaini before king Chandrapradyota. Now, here in Rājagriha when king Shrenika found that Abhayakumāra was missing, he sent his men to the place of the harlot but she replied that he had come to her place but soon left it lest he would miss his other state-duties. In a short time after this, she left Rājagriha and went away to Ujjaini and revealed to Chandrapradyota the whole account. Abhayakumāra was, then, put into prison, and thus Chandrapradyota took his revenge.

Now in the kingdom of Chandrapradyota (1) queen S'ivādevi (2) The elephant Nalagiri (3) The chariot Agnibhīru and (4) the messenger Lohajangha, were considered to be the four gems which accomplished all his actions.

Now the messenger Lohajangha was always sent to the place of one of his feudatory kings by Chandrapradyota, and he (i. e. the feudatory king) was greatly dejected with always making arrangements for receiving him, and giving him and his retinue lodging, food etc. The same was the case with other feudatory kings. Therefore, one day, they gave him poisoned sweet-balls as provision for the return journey. Due to ill-omens on the road,

however, he did not eat them and brought them to Ujjaini and told Chandrapradyota how he had not eaten them on account of ill-omens on the road, and come home hungry. The king told the same thing to Abhayakumāra and asked him to explain to him the hidden meaning of this. Abhayakumāra smelt the pot of the sweet-balls and told that some such thing had been mixed with them that a 'drashtiviṣa' serpent has been born in it. Had Lohajangha opened it, he would have met with death. Then the serpent was taken out of the pot and thrown into a jungle. Chandrapradyota was greatly pleased with this talent of Abhayakumāra and promised him one boon which the former reserved for a proper occasion.

Similarly Abhayakumāra was promised a second boon on the occasion of his checking the elephant Nalagiri who had created a great excitement and uproar in Ujjaini, and whom no body could control.

He was also given a third and a fourth boon in return of his pacifying a great fire, and a great divine wrath (Upadrava).

Now Abhayakumāra thought the proper occasion of asking all the four boons and

said: "Give me these four boons. (1) I should be seated on the elephant Nalagiri, (2) S'ivādevī should make me sit in her lap, (3) you should be the keeper of the elephant and (4) with all this I shall enter the pile made up of the wood of Agnibhîru chariot.

Hearing this Chandrapradyota became as cold as ice and told Abhayakumāra with folded hands that he was unable to give these boons, and further told him that he was, therefore, released and he could go. Then Abhayakumāra took a vow before him (i.e. Chandrapradyota) that as he had brought him there bound by practising a religious deceit, he (i.e. Abhayakumāra) would take him (i.e. Chandrapradyota) bound a mad man from Ujjaini at mid-day, in the presence of all the people of his city; and then he returned to Rājagriha and appeased king Shrenika and all who were miserable on account of his separation.

Now Abhayakumāra employed two beautiful harlots for entrapping Chandrapradyota, and he took the dress of a merchant and changed his voice by some magical charm. Then they (i.e. Abhayakumāra and the two harlots) went to Ujjaini and hired a big building and stayed

there. Once Chandrapradyota happened to see these two beautiful harlots, and fell in love with them, and was smitten with great pangs of love. After great entreaty and requests through his maid-servant, the harlots agreed that the king should come to their place after seven days at a particular time when their brother would be absent, because he did not allow them to leave their place.

In the meanwhile, Abhayakumāra found out a man having the same shape as that of Chandrapradyota, called him by the name 'Pradyota', and made him known in the city as his mad brother, and he told all the people that he was much worried about his brother and he did not know where to take him and what medicine to give him etc. and sometimes he used to place him on a cot and tie him tightly and take him on the royal road publicly, even though he gave loud cries, and that man also, as taught by Abhayakumāra, used to cry out "Oh, people ! please listen to my one sentence, I am king Pradyota, he is carrying me away, get me released from him etc." Hearing this the people used to come to him, but recognizing him not to be Chandrapradyota they used to laugh among themselves. Abhayakumāra did

so every morning and created a confidence in the hearts of all the people, young and old.

Chandrapradyota passed his seven days with great difficulty. On the seventh day he went to the harlots at the appointed time. Abhayakumāra's men caught him and bound him to a cot and Abhayakumāra carried him even during the day time through the midst of the town. Chandrapradyota gave loud cries: "I am king Pradyota, the enemy is carrying me away." But the people took him to be that mad Pradyota and Abhayakumāra told that that day he was troubling him much and, therefore, he was taking him with him to give him some strong medicine so that he would not cry out again. Then he (i.e. Chandrapradyota) was taken to Rājagriha before king Shrenika who ran at him with a dagger in hand, as he was reminded that he had kept Abhayakumāra in prison; but Abhayakumāra intervened and said that they should not kill even an enemy who had come to their shelter. Then Chandrapradyota was allowed to go and he went to his city with his mind greatly dejected. Thus Chandrapradyota's pride was soiled to dust by the Pārināmikī Buddhi of Abhayakumāra.

St. 7. असोगचंदो (Sk. अशोकचंद्रः) As'oka-chandra is the same as Kūnika, the well-known figure in Jainism.

St. 9. उच्छाह (Sk. उत्साह). (See Hem. VIII. 1. 114.) It has two meanings: (1) zeal or energy (2) or it may be taken here to mean one of the three 's'aktis' or powers of a ruler, the other two being मंत्र and प्रभाव.

St. 10. महिओ (Sk. महितः—पूजितः). Worshipped. रायगिह (Sk. राजगृह). A historical city, often met with in the Jaina Literature, it being the centre of Jainism in ancient times. Many of its rulers such as king Shrenika, Kūnika and others were ardent adherents of Jainism. वद्धमाण (Sk. वर्धमाण) was another name of Lord Mahāvira given to him by his parents, because, since the entrance of the soul of their son in the womb of his mother, their prosperity, in every respect, was *increasing day by day*. The name Mahāvira was given to him by the gods, when they were pleased with his warrior-like exploits in his boyhood, as well as with his bearing patiently and courageously all the troubles and hardships of ascetic life. He, also, had a third name, viz. 'Samana' or 'The Ascetic', which was given to him by the

people on account of his innate virtues of asceticism,—of bearing with equanimity all dreadful dangers and fears, the noble nakedness, and the miseries of the world. Cf. Āchārāṅga Sūtra (Second Srutaskandha, Fifteen Adhyayana of Bhāvanā, sūtra 177. आ. स. Edition):

“समणे भगवं महावीरे कासवगुत्ते तस्स णं इमे तिन्नि नामधिज्जा एवमाहिज्जन्ति, तं जहा—अम्मापिउसंतिण “वद्धमाणे ” १. सहसमुद्दण “समणे ” २. भीमं भयमेरवं उरालं अचेलयं परिसहं सहत्तिकट्टु देवेहिं से नामं कयं समणे भगवं “महावीरे ” ३. ॥ ”

St. 11. गणधारिणं (Sk. गणधारिणं i.e. गणधरं). The holder of a Gana. गण is a technical term in Jainism meaning ‘a group of monks living together under one head—preceptor or an Āchārya.’ The word गणधर is not often used in this literal meaning of an Āchārya, but it is generally used in its special conventional sense of ‘a Disciple of a Tīrthankara.’ Gautama was a pupil of Lord Mahāvīra. Hence he is called a गणधारिण or गणधर.

St. 12. समोसरिओ (Sk. समवसृतः). This term is often met with in the Jaina Literature. It means ‘arrived, came etc.’

St. 14. पंचविहं अभिगमणं (Sk. पंचविधं अभिगमनं) The Five Requisites of Approaching. Be-

fore a person goes to a Tirthankara, he observes five requisites of approaching which are mentioned in stanzas 20 and 21 of the चैत्यबंदनभाष्य by देवेन्द्रसूरि as follows:—

“सच्चित्तदव्वमुज्झणच्चित्तमणुज्झणं मणेगत्तं ।
 इगसाडिउत्तरासंगु अंजली सिरसि जिणदिट्ठे ॥
 इय ‘पंचविहाभिगमो’, अहवा मुच्चंति रायचिन्हाइं ।
 खगं छत्तोवाणह, मउडं चमरे अ पंचमए ॥”

The Five-fold Ways of Approaching mentioned here, thus, are : (1) not eating or not keeping with oneself (i.e. abandoning) सच्चित्त things (i. e. things possessed of life)—such as a flower (पुष्प), or a betel-leaf (तम्बूल) (as mentioned in the Aupapātika Sūtra, Poona Edition, sutra 38, (2) not abandoning (i. e. a person is allowed to keep with him) अचित्त things (i. e. things not possessed of life) such as ornaments etc. (3) concentration of the mind (मणेगत्तं), (4) keeping with one an upper garment consisting of only one scarf (इगसाडिउत्तरासंगु), (5) folding the hands on seeing the Jina. If the person is a king he abandons (i. e. keeps outside) the five kinds of Ensignia or symbols of royalty known as पंचराजकुदानि or रायचिन्हाइं* as mentioned in

* In the Aupapātika Sūtra, the five Ensignia or symbols of royalty are thus mentioned:—

the second stanza quoted above.

St. 15, आढत्त (Sk. आरब्ध) begun (see Hem. VIII. 2. 138). इकतल्लिच्छो. It is a Des'ī word meaning 'engaged in, intent upon etc.' It is used in Kummāputta also (st. 21). It is akin to Sk. तद्+लिप्सा, षका तद्लिप्सा यस्य सः (ब. ब्री.)

Sts. 16 to 34, contain the preaching of the sage Gautama and they are somewhat difficult but very important stanzas, as they discuss the topic upon which the whole story of king Shripāla is based, and they are put in the mouth of the great sage Gautama in order to emphasize the greatness of the Navapada or the Nine Dignities, (already explained before). They are an outcome of the feelings of the poet's own heart, and hence they are very beautiful stanzas rich in language, diction, thought and exposition of feelings. They are briefly summarized below.

First of all, the sage Gautama says that giving up 'pramāda' (i. e. carelessness and negligence), one should practise the true religion

“ खगं, छत्तं, उप्पेसं, वाहणाओ य वालवीयणं ” (i.e. a sword, an umbrella, a crown, shoes or sandals, and a fan).

which consists of Charity, Character, Penance, and Pure Mental Condition, the last being the most important, as the other three depend upon it. The pure mental condition, however, says the sage, depends upon the mind which can be best disciplined and restrained only with the help of pure meditation, and the most important of all the meditations is the meditation upon the Navapada, also called सिद्धचक्र (or the Circle of the Sacred ones). Then the sage further says that this Navapada constitutes the very essence of the Jaina Religion, and then he describes the true nature of each of these Nine Dignities in appealing words, and advises us to cultivate in our hearts a feeling of adoration for this Navapada which gives us real happiness (viz. Spiritual Liberation).

St. 16-17. पंचविहं पमायं. The Five kinds of Pramāda. They are enumerated in the following shloka :—

“ मज्जं विषय कषाया निहा विकहा पंचमी भणिया ।
एष ‘ पञ्च पमाया ’ जीवं पाडंति संसारे ॥ ”

These Five Pramādas: (1) pride (2) enjoyment of the senses (3) ‘kasāyas’ or bad emotions (4) sleep and (5) gossip, torment the soul in this world.

Sts. 18, 19. Cf. similar ideas in (Ananta-hansa's) Kummāputta, “दाणतवसीलभावणमेवहि चउव्विहो हवइ धम्मो । सव्वेसु तेसु भावो महप्पभावो मुणे-यव्वो ॥ ” (st. 5.) “दाणतवसीलभावणमेआ चउरो हवति धम्मस्स । तेसु वि भावो परमो परमोसहमसुहकम्माणं ॥ ” (st. 190) etc. हु and खु are indeclinables in Pk. showing ‘resolve, imagination or wonder’. See Hem. VIII. 2. 198. which says: “हु, खु निश्चय-वितर्क-संभावन-विस्मये”. चिय or चिअ (Sk. एव). णइ, चेअ, चेव, च्चेअ, च्चेव, चिअ, चिय, च्चिअ and च्च are indeclinables in Pk. showing ‘determination or force’ and are equivalent to Sk. एव. See Hem. VIII. 2. 184. which says: “णइ, चेअ, चिअ, च्च अवधारणे (निश्चये).” चिय, चिअ, and च्चिअ are sometimes used in the sense of Sk. इव also, indicating उपमा or उत्प्रेक्षा.

St. 20. णियभावुच्चिय (णियभावो + च्चिय—Sk. निजभाव एव). In Pk. conjunct consonants are generally either simplified (one of them being dropped), or retained (in which case the conjunct consonants, if they are dissimilar, are changed to similar ones by dropping one of them and doubling the other by reduplication). In the former case, the preceding vowel if short, is made long, e.g. कम्मण=कामण, (magic); and in the latter case, the preceding vowel, if

long, is made short. e. g. चूर्ण = चुण्ण. In the phrase नियमावुच्चिय, the second case of this rule applies. We retain the conjunct consonant in the indeclinable च्विय and hence the preceding vowel ओ in नियमावो is shortened. Now we have no established short vowel for ओ as we have इ for ई and उ for ऊ, but by convention the short vowel for ओ is उ, and hence we get the phrase नियमावुच्चिय. Similarly cf. सिरिपालुव्व in st. 34.

St. 22. नवपद, same as नवपदानि discussed in st. 1.

St. 23. This stanza enumerates the 'Nava-pada' or the Nine Dignities. मुण is a Pk. root in the sense of Sk. ज्ञा to know. (see Hem. VIII. 4. 7.)

St. 24. अट्ठारसदोस (Sk. अष्टादशदोष) 'The Eighteen Faults.' They are enumerated by Nemichandrasūri in his Pravachansāroddhāra sts. 457, 458.

“ अत्राण कोह मय माण लोह माया रई य अरई य ।
निहा सोय अलियवयण चोरिया मच्छर भया य ॥
पाणिवह पेम कीलापसंग हासा य जस्स इय दोषा ।
अट्ठारस वि पण्ढठा नमामि देवाधिदेवं तं ॥ ”

Thus they are : (1) ignorance, (2) anger,

(3) pride, (4) vanity, (5) greed, (6) deceit, (7) pleasure, (8) displeasure, (9) sleep, (10) grief, (11) telling a lie, (12) theft, (13) arrogance, (14) fear, (15) injury to animals, (16) love, (17) sportiveness and (18) laughter.

तत्त (Sk. तत्त्व) The word तत्त्व, here, refers to the nine (according to the Digambaras, seven, including 'pāpa' and 'punya' under 'Āshrava'), fundamental categories or principles of Jainism which are enumerated in the following verse :

“ जीवाऽजीवा पुण्णं, पावाऽऽसव संवरो य निज्झरणा ।
बन्धो मुक्खो य तद्वा, नव तत्ता इति नायव्वा ॥ ”

(नवतत्त्वप्रकरणः verse 1)

(for further details, see नवतत्त्वप्रकरण itself).

St. 25. पनरसमेये सिद्धे (Sk. पंचदशमेदाः सिद्धाः)
The fifteen kinds of Siddhas or Liberated Souls.
They are thus enumerated in the नवतत्त्वप्रकरण
verse 55 :—

“ ज्जिण अज्जिण तित्थऽतित्था, गिहि अन्न सर्लिग थी नर नपुंसा ।
पत्तेय सयंबुद्धा, बुद्धबोहिय इक्कणिक्काय ॥ ”

(for further details see नवतत्त्वप्रकरण verses 55 to end).

The state or nature of a Siddha is thus

given in the Āchārāṅga Sūtra I. V. 6. sūtras
170, 171 आ. स. Edition :—

“सर्वे सरा नियद्वन्ति, तक्का जत्थ न विज्झइ, मई
तत्थ न गाहिया, ओण, अप्पइदुठाणस्स खेयन्ने, से न दीहे
न हस्से न वट्ठे न तंसे न चउरंसे न परिमंडले न नीले न
लोहिये न हालिदे न सुक्किले न सुरभिगंधे न दुरभिगंधे न
लिप्ते न कडुए न कसाए न अंबिले न महुरे न कक्खडे न
मउणे न गरुए न लहुए न उण्हे न निद्धे न लुक्खे न काऊ
न रुहे न संगे न इत्थी न पुरिसे न अन्नहा परिन्ने सन्ने
उवमा न विज्जए, अरूवी सत्ता, अपयस्स पयं नत्थि ।

से न सहे न रूवे न गंधे न रसे न फासे, इच्चेव त्ति बेमि ॥”

In जीवविचारप्रकरण, शांतिसूरि describes a
Siddha thus :—

‘सिद्धाण नत्थि देहो, न आउकम्मं न पाणजोणीओ
साइअणंता तेसिं ठिई जिणंदागमे भणिया ॥” (verse 48.)
सिद्धाणंतचउक्के (सिद्धानंतचतुष्कान्). सिद्ध here means
निष्पन्न accomplished, achieved. Hence सिद्धानंतचतु-
ष्कान् means ‘those who have accomplished or
achieved the अनंतचतुष्कं or ‘The Four Infinities’
viz. (1) अनन्तज्ञान or Infinite Knowledge (2) अनन्त-
दर्शन or Infinite Vision (3) अनन्तचारित्र or Infinite
Character and (4) अनन्तवीर्य or Infinite Prowess
or Exertion. घणकम्म (Sk. घणकर्म) see notes on
stanza. 32.

St. 26. पंचायार, (Sk. पंचाचार) ‘The Five Con-
ducts or Behaviours’ which an Āchārya is to

observe. They are (1) **ज्ञानाचार** or the good behaviour with regard to the acquiring and imparting of knowledge. (2) **दर्शनाचार** or the good behaviour with regard to the cultivating of True Faith in oneself and in others. (3) **चारित्र्याचार** or the good behaviour with regard to the practising of asceticism by one self and by others. It consists in observing 'the five samities' and 'the three guptis' generally known as the '**अष्ट प्रवचनमाता**' (because they give birth and nourish **प्रवचन** or the true religion consisting of **संवर**. The five samities mentioned are:—**इरियासमिति**, **भाषासमिति**, **व्यवसायसमिति**, **आदानभंडनिष्कषेवणासमिति**, and **परिष्ठापनिकासमिति**; and the three gupties are:—**मनोगुप्ति**, **वचनगुप्ति** and **कायगुप्ति**. (4) **तपाचार** or the good behaviour with regard to the practising of penance. It is of twelve kinds—six **बाह्य** outward and six **अभ्यंतर** or inward. The six kinds of outward penance are (i) **अनशन** (ii) **ऊनोदरता** (iii) **वृत्तिसंक्षेप** (iv) **रसत्याग** (v) **कायक्लेश** and (vi) **संलीनता**. The six kinds of inward penance are (i) **प्रायश्चित** (ii) **विनय** (iii) **व्यावच्य** (iv) **स्वाध्याय** (v) **ध्यान** (vi) **देहोत्सर्ग**. (5) **वीर्याचार** or the good behaviour with regard to exerting oneself according to one's capacity in doing religious deeds. All these Five Āchāras with their subdivisions are explained in the following

sūtra generally known as the **नाणंमिसूत्र** which consists of eight stanzas. Hence it is sometimes also called **पंचाचारअट्ठगाहा** :—

- “ **नाणंमि दंसणंमि अ, चरणंमि तवंमि तह य विरियंमि ।**
आयरणं आयारो, इअ एसो पंचहा भणिओ ॥ (१)
- “ **काले विणए बहुमाणे, उवहाणे तह अनिहवणे ।**
वज्जण—अत्थ—तदुभए, अट्ठविहो नाणमायारो ॥ (२)
- “ **निस्संकिअ निकंखिअ, निव्वितिगिच्छा अमूढदिट्ठीअ ।**
उववूह थिरीकरणे, वच्छल्ल पभावणे अट्ठ ॥ (३)
- “ **पणिहाणजोगजुत्तो, पंचहिं समिइहिं तीहिं गुत्तीहिं ।**
एस चरित्तायारो, अट्ठविहो होइ नायव्वो ॥ (४)
- “ **बारसविहंमि वि तवे, सब्भितरबाहिरे कुसलदिट्ठे ।**
अगिलाइ अणाजिवी, नायव्वो सो तवायारो ॥ (५)
- “ **अणसणमूणोअरिआ, वित्तिसंखेवणं रसच्चाओ ।**
कायकिलेसो संलीणया य बज्झो तवो होइ ॥ (६)
- “ **पायच्छित्तं विणओ, वेयावच्चं तहेव सज्झाओ ।**
ज्ञाणं उस्सग्गो वि अ, अब्भितरओ तवो होइ ॥ (७)
- “ **अणिगूहिअबलविरिओ, परक्कमइ जो जहुत्तमाउत्तो ।**
जुंजइ अ जहाथामं, नायव्वो वीरिआयारो ॥ (८) ”

It should be noted here that ‘these five āchāras or behaviours’ are five out of the thirty six gunas which an Āchārya is to possess.

St. 27. **गणतित्तिसु**. Here **तित्ति** has two meanings: (1) Either it may be taken to be equivalent to Sk. **तृप्ति** meaning satisfaction or (2) it may be taken

as a Des'i word which has got the sense of 'तात्पर्य or सार' (see पाइअसइमहण्णवो), and it may be taken here as a figure of speech corresponding to English 'Climax'. Cf. "उत्तरोत्तरमुत्कर्षो भवेत्सारः परावधिः" (Apte's Dictionary). Hence गणतित्सु will here mean 'at the head of the Gana', the Upādhyāya being the next in rank to an Āchārya who possesses a Gana, the Upādhyāya being the foremost in the Gana. (The commentator explains "गणस्य-गच्छस्य तृत्तिसु-सारणादिषु नियुक्तास्तान् अधिकारिण इत्यर्थः ॥")

St. 28. सव्वासु कम्मभूमिसु (Sk. सर्वासु कर्मभूमिषु). In जिवविचारप्रकरण of Shrimad S'āntisūri the human beings are said to be of three kinds: "कम्माकम्मगभूमिअंतरदीवा मणुस्सा य ।" (जीवविचारप्रकरण St. 23.1. 2.) Viz. (1) those born in 'Karma-bhūmi' (2) those born in 'Akarma-bhūmi' and (3) those born in 'Antardwipa'. Now Karma-bhūmis are those regions of the universe where various karmas (or works) such as warfare (असि), commerce, religion and writing etc. (मसि), and agriculture (कसि) etc. are done, and where there are opportunities of hearing and practising religion consisting of renunciation and asceticism. The regions where no such karmas or actions are done are called 'Akarma-bhūmis.' In such lands all the

inhabitants are twins. A son and a daughter are both born together, and when they grow old they become husband and wife; and the needs of the people of such places are supplied by the ten kinds of Desire-yielding trees. Such being the nature of these lands, no religion can be practised there. This explains why the sādhus are said to be moving in 'Karma-bhūmis' and not in 'Akarma-bhūmis' because they can practise religion and ascetic life only in the former and not in the latter. As regards the 'Antardwipas', they are so called because they are born in the islands known as the 'Antardwipas'. The number of 'Karma-bhūmis' mentioned in Jainism is 15 viz. 5 Bharata Countries, 5 Airwat Countries, and 5 Mahāvideha countries. The number of 'Akarma-bhūmis' is 30 viz. 5 Haimvat Countries, 5 Harivarsa Countries, 5 Devakuru Countries, 5 Uttarkuru Countries, 5 Ramayka Countries, and 5 Aairanyavat Countries. The Antardwipas are said to be 56 in number (for further details see Gujarāti gloss on जीव-विचारप्रकरण). गुणगणेहि (Sk. गुणगणः) 'The collection of virtues. The 'gunas' or virtues referred to here are the 27 gunas which a Sādhu is to possess (see notes on stanza 1 where all of them are enumerated). गुत्त (Sk. गुप्त) i.e. protected

by 'the three guptis' viz. मनोगुप्ति, वचनगुप्ति and कायगुप्ति. मुक्त (Sk. मुक्त) is explained by the commentator as "सर्वसङ्गवर्जित" free from all kinds of attachment. निवृत्ति (Sk. निवृत्ति) here means 'destroyed'. It is used in this sense in सुपासनाद्वचरियं also (st. 446).

St. 30. जीवाजीवाद् (Sk. जीवाजीवादिपदार्थसार्थतत्त्वावबोधरूपं) सार्थ here means 'collection.' तत्त्वावबोध = तत्त्वज्ञान philosophy. The doctrine of नवतत्त्व- or the Nine Categories of fundamental truth forms the essence of the Jaina Philosophy. This is the reason why it is called the root of all merits by our author.

St. 31. चाओ—चाअ or चय is a Pk. root in the sense of Sk. त्यज् to abandon. Hence चाओ = Sk. त्यागः 'abandonment'. अपमाओ (Sk. अग्रमादः) lit. non-carelessness i. e. observance. निरुक्तं (Sk. निरुक्तं—पदमञ्जनेन निष्पन्नं) as 'explained' in the first line of the verse.

St. 32. In this stanza we have got a beautiful illustration of what is known as the व्यतिरेक अलंकार or that figure of speech in which the उपमेय (or the object of comparison) is described as possessing some rare excellence, and is thus placed above the उपमान (or the standard of comparison). Thus here तवोक्तम् which is the उपमेय excels

भाणु the उपमान in अकषायतावं i. e. 'in having no heat like the sun' and hence is thus placed even above the sun. घणकम्म (Sk. घनकर्म) heavy karmas. The uniting of karma-pudgalas with the soul is Karma. As dirt sticks to an oily cloth, so Karma sticks to the soul which is, so to say, oily with (i. e. under the influence of) love and hate, and this close and thick uniting of karma-pudgalas with the soul is घनकर्म. दुवालसंगधरं (Sk. द्वादशाङ्गधरं) This has got two meanings (i) when going with तवोकम्म (Sk. तपोकर्म) it means 'the Twelve-fold Penance' (for further details see notes on st. 26), and (2) when going with भाणु (Sk. भातु) it means the twelve forms of the sun (see 'Apt's Dictionary'), or the 12 suns. Just as there are 12 kinds of penance in the same way there are 12 suns in the universe: "सूर्यपक्षे लोके द्वादशसूर्याणां रूढत्वात्" Com). With regard to the importance of penance—the ninth Dignity in Jainism—mark Mrs. Stevenson's remark: "Tapa is the key-word of the whole Jaina System." नवरम् is a Des'i word in the sense of 'only, moreover, but, afterwards etc.' (see Hem. VIII. 2. 187. 188; cf. also 'नवरमिति विशेषः' Com). अकषायतावं (Sk. अकषायतापं—न विद्यते कषायरूपस्तापो यसिस्तत्). In which there is no heat in the form of 'kaṣāyas' or bad emotions

i. e. which is free from the heat of bad emotions.

St. 33. विहि (Sk. विधि) here means 'proper religious rites.'

St. 34. अन्नं च (Sk. अन्यच्च) = English ' moreover '. सिद्धं (Sk.) here means ' formed '. आउत्त (Sk. आयुक्त—उद्यमयुक्त) with diligence. सिरिपालुव्व see notes on जियभावुच्चिय in verse 20. Shripāla is the name of the hero of our story. As for the indeclinable व्व see Hem. VIII. 2. 192. which says " मिव पिव विव व्व व विअ इवार्थे वा " hence all these indeclinables are optionally substituted for Sk. इव indicating उपमा, उत्प्रेक्षा or सादृश्य.

St. 36. माहण्य (Sk. माहात्म्यं) see Hem V.III. 1. 33. चुज्ज is a Des'i word in the sense of आश्चर्य or wonder (see देशीनाममाला 314) cf अच्छरियं a Pk. word having the same sense.

St. 37. 'ट्ठि (Sk. ऋद्धि) here इ of इट्ठि is dropped because it comes together with the vowel अ in सव्व and it is a rule in Pk. that if two vowels come together one of them is dropped optionally.

Sts. 38 to 40 contain the description of the 'Mālava' country. They are some of those few and somewhat difficult stanzas which are found at random in our text. They are important and beautiful stanzas as they illustrate

the उत्प्रेक्षा अलंकार or that figure of speech which is known as 'Poetical Probability' in English in which 'the identity between the उपमान and the उपमेय is apprehended as probable' and is generally expressed by the word इव.

St. 39. पष पष (Sk. पदे पदे) lit. at every step i. e. at various places. सुगुप्तिगुप्ता (Sk. सुगुप्तिगुप्ता). This goes both with सन्निवेसा and जोगप्पवेसा: (i) when going with सन्निवेसा it has the sense of सम्यग्वृत्तिभिर्गुप्ता रक्षिता वेष्टिता इति यावत्। protected i. e. inhabited by righteous persons, (2) when going with जोगप्पवेसा it means protected by the three Guptis. सन्निवेश (Sk. सन्निवेश) lit. dwelling place. Then it means a 'ग्राम' or a village. अगंजणीया (Sk. अगज्जनीया): This also goes with तुंगसेला and कुडुंबमेला. It means 'difficult to be crossed' (from Sk.. अग् to go: see Apte's Dictionary). कुडुंबमेला (Sk. कुडुंबमेला). मेल(mas.) means 'a meeting place,' hence कुडुंबमेला meeting places of many families i. e. 'fairs.'

St. 39. रसाउलाओ (Sk. रसाकुला:) Here there is श्लेष or pun upon the word रस. The phrase goes both with तरंगणीओ and पणंगणाओ, and it has got two meanings according to the two senses of the word रस viz. 'water' and 'sentiment (शृंगार रस)': (1) when going with तरंग-

જીઓ, it means 'full of water,' (2) and when going with પળંગળાઓ, it means 'full of love sentiment.' પળંગળાઓ (Sk. પળ્યાક્કનાઃ) means 'prostitutes or harlots'. સુહંકરાઓ (Sk. સુહંકરાઃ). This also goes both with વળાવલીઓ and ગુળાવલીઓ both of which 'give pleasure or happiness.'

St. 40. સવાળિયાળિ, Here there is શ્લેષ upon the word વાળિયાળિ which has got two senses viz. 'water' and 'merchants'. Hence corresponding to these two senses, the phrase સવાળિયાળિ has got two meanings, viz. (1) when going with મહાસરાળિ it is equivalent to Sk. સપાનીયાળિ meaning 'full of water' and (2) when going with મહાપુરાળિ it is equivalent to Sk. સવાળિજાની 'full of merchants'. સગોરસાળિ. (Sk. સગોરસાળિ). Here also we have got શ્લેષ, and the phrase goes both with સુગોડલાળિ and સુહીમુહાળિ. (1) When going with સુગોડલાળિ, it means (સહ ગોરસેન દધિદુગ્ધાદિના વર્તન્તે ઇતિ સગોરસાળિ) 'full of i. e. abundant with the milk of the cow etc.' (2) When going with સુહીમુહાળિ it means (ગોઃ વાળ્યા રસો ગોરસઃ, તેન સહિતાળિ) 'full of the charm of speech.' સુહીમુહાળિ (Sk. સુધીમુખાળિ સુધિયાં પળ્લિતાનાં મુખાળિ) the mouths of talented or learned persons.

Sts. 41 to 44 contain the description of the city of Ujjaini which, the author says,

is indescribable. In short, it is a city possessed of all kinds of prosperity.

St. 41. डमर (Sk.) means 'a calamity—such as a riot or an affray. (डमरो विप्लवः बलात् परद्रव्यापहरणालुण्टिकोपद्रव इति यावत् ।)

St. 42. This and the following stanza illustrate the अतिशयोक्ति अलंकार or that figure of speech which is known as 'Hyperbole' in English, and which consists in 'representing things much greater or much smaller than they really are.' This is done here by playing puns upon the words पयावई नरुत्तम, महेसर and सचीवर, each of which has two senses. पयावई (I) Sk. प्रजापति i. e. Brahmā or the Creator of the world. (2) प्रजानां संततीनां पतिः प्रजापतिः fathers of children, persons having progeny.' नरुत्तम (Sk. नरोत्तम) (I) lit. the Highest or Supreme Being. It is an epithet of Lord Krishna, (2) an excellent man. महेसर (Sk. महेश्वर) (1) name of Ś'iva or Vishnu. (2) 'Opulent or rich persons' (महर्द्धिकाः इभ्याः वा). सचीवर (1) Sk. शचीवर—शच्या इन्द्राण्या वरः शचीवरः इन्द्रः the husband of शची i. e. Indra. (2) सह चीवरैः वस्त्रैर्वर्तते इति सचीवरः lit. possessed of clothes i. e. happy.

St. 43. Here there is श्लेष upon the words गोरि, सिरि, रंभा, रई and पीई, each having two senses.

गौरी (Sk. गौरी): (1) name of the goddess Pār-vati, who resides on mount Kailāsa, a peak of the Himālayas. (2) A young girl prior to menstruation (**अदृष्टरजसः कन्या**) i. e. 'a virgin.' Generally a गौरी is taken to be 'a girl who is eight years old' (cf. **अष्टवर्षा भवेद् गौरी**). **सिरि** (Sk. श्री): (1) The goddess Shree who is the wife of Vishnu, usually known as Laxmî. (2) Wealth, riches etc. **रंभा** (Sk.) The well-known 'Apsaras' or nymph considered as the most beautiful woman in the paradise of Indra. (2) The word रंभा also means 'a plantain tree (कदली).' **रई** (Sk. रति): (1) The goddess of Love, the wife of Cupid. (2) Affection. **पीई** (Sk. प्रीति): (1) Name of a wife of Cupid and the rival of Rati; (' सपत्नी संजाता रत्याः प्रीतिरिति श्रुता'). (2) Love.

St. 44. **सक्रगुरु** (Sk. शक्रगुरुः) i. e. Brihaspati, the preceptor of the gods.

St. 45. **पयपालो** (Sk. प्रजापालः) lit. the protector of the people (lit. subjects) i. e. a king. Not only the king was प्रजापाल by name but by his virtue even he deserved this name, because he protected his subjects well. Thus etymologically also it was यथार्थ or quite in keeping with the meaning of the word.

St. 46. **मणहरणे** (Sk. मनोहरणः) lit. bewitching the minds i. e. beautiful.

St. 47. लडह is a Des'i word in the sense of 'beautiful, handsome, delicate, clever, chief etc. (see Hemachandra's देशीनाममाला. 7. 17.). Here it means 'delicate'. It is connected with the Sk. word लटम from which it appears to have been derived. रई (Sk. रति) already explained in the previous stanza.

St. 48. माहेसर (Sk. माहेश्वर) The worshipper of माहेश्वर i. e. S'iva or Vishnu (see notes on st. 42). मिच्छादिदृष्टि (Sk. मिथ्यादृष्टि) is a Jaina technical term often used in the sense of 'a person not believing in the true God (Vîtarāga) the true preceptor (viz. a Nirgrantha), and the true Religion. (viz. the Jaina Faith). Hence secondarily it means 'a person holding heretic doctrines, i.e. a heretic.' सम्मदिदृष्टि (Sk. सम्यग्दृष्टि:) is the opposite of मिच्छादिदृष्टि i. e. ' a person believing in the true god, the true preceptor and the true religion. Hence secondarily it means, 'a person having a firm faith i. e. a believer.' In ordinary language (व्यवहार) these are the meanings of the words मिच्छादिदृष्टि and सम्मदिदृष्टि; but in the philosophical language (निश्चय), the word सम्मदिदृष्टि means ' a person believing in the doctrine so nicely explained by Umāswāti in his well-known sūtra "सम्यग्दर्शनज्ञानचारित्राणि मोक्षमार्गः"—the very first sūtra of his Tattvārtha Sūtra, the opposite

being मिच्छादिदृष्टि or ' a person who does not believe in the above-mentioned doctrine.

St. 49. सावत्त (Sk. सापत्न्य) The state of being co-wives. (cf. Sk. सावक; Guj. 'सावकी')

St. 50. नवरं, but (see st. 32). दूरेण is used adverbially here meaning ' in a high degree i. e. great'. विसंवाओ (Sk. विसंवादः) Disagreement.

St. 51. थोव (Sk. स्तोक) ' a little ' (see Hem. VIII. 2. 125.).

St. 53. नंदणा (Sk. नंदना) a daughter.

St. 55. लक्षणं (Sk. लक्षणं) what is called लक्षणशास्त्र or the science of characteristic marks of things. छंद (Sk.) 'metrical science or prosody,' which is regarded as one of the six Vedāngas or auxiliaries to the Vedas, the other five being शिक्षा, व्याकरण, कल्प, निरुक्त and ज्योतिष. अलंकार (Sk.) primarily means ' an ornament. ' In literary compositions अलंकार is to the style what an ornament is to the body. It corresponds to the English ' figure of speech, ' which has been defined as ' a deviation from the plain and ordinary mode of speaking with a view to greater effect.' समिद्ध (Sk. स्मृति) The well-known स्मृतिशास्त्र of the Hindus.

St. 56. भरहसत्थ (Sk. भरतशास्त्र). The well-known नाट्यशास्त्र or Dramaturgy of the ancient

sage Bharata. तिगिच्छ or तिगिच्छा, तेइच्छ, तेइच्छा etc. are special Pk. words for Sk. विकित्सा or medical science. The word तेइच्छ in this sense is used in the first verse of the fourth Uddes'a of the उव-हाणसुय अज्झयण (the ninth Adhyayana) of the Achārāṅga Sūtra, the first Anga of the Jains. विज्जं (Sk. विद्यां) a spell or an incantation मंतं (Sk. मंत्रं) a charm. तंतं (Sk. तंत्रं) magic. हर a kind of art. मेखल it is also a kind of art. चित्तकम्म (Sk. चित्रकर्म) the art of painting.

St. 57. कुंडलविटलाइं (Sk. कुण्टलविण्टलानि-कर्मणवशीकरणादीनि) कुण्टल is witchcraft, and विण्टल is the art of fascination. करलाघवाइकम्माइ (Sk. करलाघवादिकर्माणि-हस्तचापलादीनि कर्माणि) the art of making gestures.

St. 59. वियइढा (Sk. विदग्धा-छेका) lit. burnt i. e. clever, proficient.

St. 60. इचुच्चिय (इतो+च्चिय Sk. इत एव) see notes on 'णियभावुच्चिय' st. 20. also cf. सिरि-पालुव्व. The first line of this verse is a सुभाषित or good saying, cf. Guj. 'जेवा गुર तेवा येवा', and Eng. 'What is in the pot will come on the plate,' and 'What is bred in the bone will never come out of the flesh'. This stanza also gives us an illustration of अर्थान्तरन्यास अलंकार or that figure of speech in which 'a particular

statement is supported by a general statement or vice versa.'

St. 61. उ. it is an indeclinable showing 'wonder' or 'censure' (see Hem. VIII. 2. 199. which says: "गर्हाक्षेपविस्मयसूचने"). इ see notes on Sts. 18, 19.

St. 63, 64. The philosophical items given in these two stanzas are the various important constituents of the Jaina Philosophy, and hence they constitute the very essence or kernel of Jainism. It would be desirable, therefore, to explain them somewhat in details so that the student may have a rough idea of the essence of the whole Jaina System in brief.

St. 63. सत्ता (Sk). सतो भावःसत्ताऽस्तित्वमित्यर्थः, सा सर्वेष्वपि पदार्थेषु एकैव वर्तते। This is a technical term mentioned in the Vedanta and other Hindu Philosophies and it is recognised, by the Jaina Philosophy as well. That particular power or 'dharma' on account of which the द्रव्य गुण and कर्म, or according to Jainism द्रव्य, गुण and पर्याय of all things in the universe are found to be existing together, and hence which remains and is of only one particular nature in द्रव्य गुण and पर्याय (or कर्म) of all things in the universe, is known as सत्ता. It is always of one and

similar nature (एकैव) in all the things of the universe. Just as in the प्रकृति, स्थिति, अनुभाग and प्रदेश the four divisions of कर्म, the कर्म is one and the same, in the same way, in the द्रव्य, गुण, and पर्याय of all things the सत्ता is the same, and it is on account of this सत्ता that all the three viz. द्रव्य, गुण, and पर्याय of all things are found to be existing together, just as it is on account of one particular कर्म that all its प्रकृतis, स्थितis, अनुभागs and प्रदेशs are found to be existing together: (for further details see Kanāda's Tarkasangraha and such other books, dealing with the topic). दुविहो नओ (Sk. द्विविधो नयः) the Two-fold Philosophical system viz. (1) द्रव्यार्थिक and (2) पर्यायार्थिक or (1) अर्थनय and (2) शब्दनय or (1) व्यवहारनय and (2) निश्चयनय; vide notes on सत्त नया p. 65. कालत्रयं (Sk. कालत्रयं) the Three-fold Time viz. Past, Present and Future; or जघन्य, मध्यम and उत्कृष्ट (vide notes on काल in notes on द्रव्यलुक्कं on p. 64. गश्चउक्कं (Sk. गतिचतुष्कं) The Four kinds of Existences viz. (1) नारकी or hell (2) तिर्येच or the existence of any lower creature, other than those of human beings and gods, having one, two, three, four, or five senses (3) देवगति or heaven (4) मनुष्यगति or the human existence. पंचअत्थिकाया (Sk. पंचास्तिकाया) The Five Astikāyas or cate-

gories. अस्ति means प्रदेश i.e. 'an atom' and काय 'a collection. Hence अस्तिकाय means 'that matter, or category which is a collection of many atoms.' These Astikāyas are five in number viz. (1) धर्मास्तिकाय. It is thus explained: "चलणसहायो धम्मो". Thus Dharmāstikāya helps the 'jīva' and 'pudgala' (matter) in making movements. Just as a fish has got in itself the capacity of swimming, but it can do so only with the help of water; or just as the eye has got in itself the power of vision, but it cannot see without the help of light; or just as a bird has got in itself the capacity to fly, but it cannot do so without the help of air; in the same way the 'jīva' and the 'pudgala' have got in themselves the capacity to move, but they cannot do so without the help of that matter or पदार्थ known as 'Dharmāstikāya' (2) अधर्मास्तिकाय. It is explained thus: "थिरसंठाणो अहम्मो य" (संठाण here means स्वभाव). Just as the Dharmāstikāya helps the 'jīva' and the 'pudgala' in making movements, in the same way Adharmāstikāya helps them in stopping movements i. e. it helps them in taking rest. Just as a traveller takes rest under a tree, or a fish on an island, in the same way on Adharmāstikāya rest the 'jīva' and the 'pudgala.' Thus it

is with the help of the Dharmāstikāya that we are able to speak, breathe, come and go etc. and it is with the help of the Adharmāstikāya that we are able to stop, sit, stand etc. (3) आकाशस्तिकाय. It has been thus explained: “अवगाहो आगासं.” The Dharmāstikāya and the Adharmāstikāya extend as far as what are called ‘The Fourteen Rājālokas’ in Jainism. But the Ākāśāstikāya pervades the whole universe constituted of ‘Loka’ and ‘Aloka’. It gives space to Dharmāstikāya, Adharmāstikāya, jīvas, and pudgalas. It is divided into two divisions (i) लोकाकाश That Ākāśāstikāya which is pervaded by Dharmāstikāya is called Lokākāśa. It is said to resemble the shape of a man who stands with his two legs apart and with his two hands on his waist. (ii) अलोकाकाश. The remaining Ākāśāstikāya is known as Alokākāśa. It is said to be of the shape of a round hollow ball. In this Alokākāśa there is only one Padārtha’ or matter viz. Ākāśāstikāya, whereas in the Lokākāśa there are all the द्रव्य or Padārthas. It is due to the presence of Dharmāstikāya and Adharmāstikāya that the ‘jīvas’ and the ‘pudgalas’ can move freely in the Lokākāśa. But as these are not found in the Alokākāśa even powerful gods like Indra cannot enter it; and that is also the

reason why even the Siddhas stop at the top of the Lokākāś'a. (4) पुद्गलास्तिकाय. All the three, Dharmāstikāya, Adharmāstikāya, Ākāś'astikāya, as well as Jīvāstikāya are अरूपी (i.e. formless), and they are constituted of स्कंधs made up of देशs and प्रदेशs which can never be separated. Pudgalāstikāya, on the other hand, is रूपी (i.e. having form) and is constituted of स्कंध which can be separated into देशs, प्रदेशs and परमाणुs (atoms). Its परमाणुs meet, and are separated, every moment. In the नवतत्त्वप्रकरण verse 11, its qualities are thus described :

“ सद्द्वयार उज्जोअ, पभा छाया तवे हि अ ।

वन्न गंध रसा फासा, पुग्गलाणं तु लक्खणं ॥ ”

Hence a pudgala is 'that matter which is possessed of the qualities of sound, darkness, light, lustre, image, heat, colour, smell, taste and touch. It is divided into four main divisions : “ ...पुग्गल जीवाण पुग्गला चउहा । खंधा देस पप्सा, परमाणू चेव नायव्वा ॥ ” Thus, they are स्कंध, देश, प्रदेश and परमाणु. (5) जीवास्तिकाय-The Pudgalāstikāya and the Jīvāstikāya, like Dharmāstikāya and Adharmāstikāya, extend as far as Lokākāś'a i. e. as far as the Fourteen Rājālokas. The qualities of a 'jīva' are thus given in the नवतत्त्वप्रकरण verse 5 :—

“ नाणं च दंसणं चेव, चरित्तं च तवो तहा ।

वीरियं उवओगो य, षयं जीअस्स लक्खणं ॥ ”

and in the न्यायावतार सूत्र of Shrimad Siddhasena Divākara, verse 31, a jīva is thus defined :

“ प्रमाता स्वान्यनिर्भासी कर्ता भोक्ता निवृत्तिमान् ।

स्वसंवेदनसंसिद्धो जीवो क्षित्याद्यनात्मकः ॥ ”

Somewhere else, it is thus defined :—

“ यः कर्ता कर्मभेदानां, भोक्ता कर्मफलस्य च ।

संसर्ता परिनिर्वाता, स ह्यात्मा नान्यलक्षणः ॥ ”

(For further details vide नवतत्त्वप्रकरण and जीव-विचारप्रकरण). द्रव्यछक्कं (Sk. द्रव्यषट्कं) ‘ The Six Dravyas or Padārthas ’, i. e. Categories or Predicaments. The five Astikāyas together with the कालद्रव्य constitute what are known as the षड्-द्रव्य (or the six kinds of matter in the universe). The five Astikāyas are already explained above, but काल remains to be explained. As it is quite evident, its गुण or quality is to make a thing old or new. It is divided into three well-known main divisions viz. Past, Present and Future, or sometimes it is divided into जघन्य, मध्यम and उत्कृष्ट. It has also got many sub-divisions, which are briefly enumerated in the thirteenth verse of the नवतत्त्वप्रकरण which says :—

“ समयावली मुहुत्ता, दीहा पक्खा य मास वरिसा य ।

भणिओ पलिया सागर, उस्सप्पिणिसप्पिणी कालो ॥ ”

Sometimes काल is divided into व्यवहारकाल and निश्चयकाल. (for further details on काल and the Six Dravyas, vide the discussion on verses 13, 14 नवतत्त्वप्रकरण Mehesānā Edition.) सत्त नया (Sk. सत्त नयाः). नय may be roughly defined as ‘ a system of mental thinking for expressing in words our knowledge of a thing which we have obtained by the help of our senses or otherwise.’ Such a system or नय is mainly divided into two divisions viz. (i) द्रव्यार्थिक and (ii) पर्यायार्थिक, or sometimes into (i) अर्थनय and (ii) शब्दनय or (i) व्यवहारनय and (ii) निश्चयनय. But generally in Jainism, this system is divided into seven divisions known as the सत्तनय or the Seven Nayas. They are (i) नैगम (ii) संग्रह, (iii) व्यवहार (iv) ऋजुसूत्र (v) शब्द (vi) समभिरूढ and (vii) बवंभूत.

St. 64. अष्टैव कम्माइं (Sk. अष्टैव कर्माणि) The Eight Main Divisions of Karma (for details see notes on st. 66). नवतत्ताइं (Sk. नवतत्त्वानि) They are already explained in the notes on st. 24. दसविहो धम्मो (Sk. दशविधो धर्मः) The Ten Duties or Qualities of a मुनि or a ‘ Sādhū ’. They are enumerated in the following verse:—

“ खंती मद्दव अज्जव मुत्ती तव संजमे अ बोद्धव्वे ।
सच्चं सोअं आकिच्चणं च बंभं च जइधम्मो ॥ ”

(नवतत्त्वप्रकरण St. 29)

Thus they are (1) क्षान्ति forgiveness, (2) मार्दव humility, (3) आर्जव simplicity, (4) मुक्ति (निर्लोभता) freedom from greed etc, (5) तप penance, (6) संयम control, (7) सत्य truth (8) शौच purity and cleanliness, (9) आर्किचन non-possession and (10) ब्रह्मचर्य celibacy. As opposed to these ten qualities, there are what are known as the ten Kaṣāyas or संसारश्रेणी viz. क्रोध, मान, माया, लोभ, राग, द्वेष, कलह, अभ्याख्यान, पैशुन्य and रतिअरति. एगारस पडिमाओ (Sk. एकादश प्रतिमा) The Eleven Pratimās (i. e. higher rules or standards of conduct) of a Shrāvaka which fill up the gap between the lay and the ascetic life. They are briefly enumerated in the following stanza given in the संग्रहगाथा at the end of the Upāsakadas'ā Sūtra, the Seventh Anga of the Jains:—

“ दंसण-वय-सामाइय-पोसह-पडिमा अ बंभ सच्चित्ते ।

आरंभ-पेस-उदिट्ठ वज्जण-समणभूण य ॥ ”

The Upāsakadas'ā Sūtra deals with these Eleven Pratimās in great details and illustrates them by the ten stories of the ten 'Upāsakas' or lay disciples (i. e. Shrāvakas) of Lord Mahāvira, the most important of them being आनंद and कामदेव. The Eleven Pratimās may be briefly discussed as follows:—

(1) दर्शनप्रतिमा—worshipping the true Deva (i. e. the Vitarāga Deva), the true Guru (i. e. the Nirgrantha), and believing in the true Dharma (i.e. the Ahimsā Dharma of the Jinas), cf. “ जिनो देवो, निर्ग्रंथो गुरुः, अहिंसा धर्मः परः । ”; also avoiding सप्तव्यसनस (the seven great vices) mentioned in the following verse:—

“ द्यूतं च मांसं च सुरा च वैश्या पापार्थं चौर्यं परदारसेवा ।
 षट्पानि सप्तव्यसनानि लोके घोरातिघोरं नरकं नयन्ति ॥ ”

(2) व्रतप्रतिमा—Keeping each of the twelve vows without any आगार or अतिचार (i. e. without any laxity), and when death comes to receive it in absolute peace and performing ‘*santharo*’ to die a समाधिमरण.

(3) सामायिकप्रतिमा—Doing ‘*sāmāyika*’ every day at least three times.

(4) पोषधोपवासप्रतिमा—Observing Poṣadha at least six times a month (on the 2 अष्टमीs, 2 चतुर्दशीs, and the 2 पंचमीs).

(5) कायोत्सर्गप्रतिमा—Doing Kāusagga (i. e. meditating upon the 24 Tirthankaras etc. while observing Poṣadha; also never to eat between sun-set and sun-rise or to sip water before day-light. If a guest arrives, the layman may prepare a bed for him, but never offer him food, lest he would cause his guest to sin.

(6) ब्रह्मचर्यप्रतिमा—Getting nearer to the ascetic ideal, the layman next promises to keep away from the society of his own wife, and never in any way to scent or adorn his body, lest he would cause his wife to love him.

(7) सचित्तपरिहार—With the object of never even taking vegetable life, avoiding all uncooked vegetables or cooked vegetables mixed with the uncooked. Not using any unripe vegetable.

(8) आरम्भत्यागप्रतिमा—Never even to begin to build a house or to take to a trade (like a blacksmith's or of coal, lac, ivory etc.) which entails the taking of life.

(9) प्रेषणपरिग्रहत्यागप्रतिमा—Never allowing the servants to work for oneself—may allow them to wait only on his children, having no attachment for worldly possessions, and to avoid it dividing one's property, money or grain amongst one's children, or giving it away in charity.

(10) उद्दिष्टत्यागप्रतिमा—Here there is a further step towards a Sādhu's life. Never allowing any special cooking to be done for one, and only to take what has remained when others have dined, and if nothing remains, just to fast. Giving no advice in any worldly or household matter, but keeping one's mind free from all thoughts about such things.

(11) **भ्रमणभूतप्रतिमा**—Here a Shrāvaka is practically a monk, for he promises to wear a Sādhu's dress, to remain apart in some religious building (when the Digambaras call him a Kussalaka Shrāvaka), or in the jungle (when they name him an Ailaka Shrāvaka), and act according to the rules laid down in the scriptures for a Sādhu to follow.

The first Pratimā is to be observed for one month, the second for two, the third for three, the fourth for four and so on, and thus it takes 66 months or five years and a half to complete all these Eleven Pratimās, after which some may again return to household life, some may take to ascetic life, and some may take to अनशन or religious death. These Eleven Pratimās were observed by many Shrāvakas in ancient times as can be seen from the various instances of Ānanda Shrāvaka, Kāmadeva and others. But in modern times, they are very rarely observed.

बारस वयाइं (Sk. द्वादश व्रतानि). The Twelve Vows of a Shrāvaka. These, also, with their various अतिचारस (i. e. violations) etc. are dealt with and illustrated in the Upāsakadaśā Sūtra. These Twelve Vows are sometimes

known as the दुवालसविह गिहिधम्म or the twelve-fold religious duties of a householder, consisting of पञ्चाणुवयाइं and सत्तसिक्खावयाइं or 'the Five Anuvratas' and 'the Seven S'iks'āvratas'. The Five Anuvratas or Lesser Vows are the same as the पञ्चमहाव्रतः or the Five Great Vows of a Sādhu viz. प्राणातिपातविरमणव्रत, मृषावादविरमणव्रत, अदत्तादानविरमणव्रत, मैथुनविरमणव्रत, and परिग्रहविरमणव्रत, which a householder is to observe in part (whence the term देशविरति used for a householder who observes the Twelve Vows) i. e. in a less stringent form than a Sādhu. The Seven S'iksāvratas or the Disciplinary Vows are : (1) दिग्विरमण or the Vow of Quarters (i. e. going only up to certain quarters), (2) भोगोपभोगपरिमाण or 'Limiting things of reiterate as well as momentary use,' (3) अनर्थइंड or ab-tention from unprofitable employment of the mind, body and speech in order to stop 'himsā', (4) सामायिक (समो रागद्वेषवियुक्तो यः सर्वभूतान्यात्मवत् पश्यति, or "इतो रागमहांभोधिः, इतो द्वेषदवानलः । यस्तयोर्मध्यगः पन्थाः तत्साम्यं परिकीर्तितम् ॥ " तस्य आयः प्रतिक्षणमपूर्वापूर्वज्ञानदर्शनचारित्रपर्यायाणां निरुपमसुखहेतुभूतानामधःकृतचिन्तामणिकल्पद्रुमोपमानां लाभः—समायः, स प्रयोजनं यस्य अनुष्ठानस्य इति सामायिकम् ।) the Law of Inward Peace, (5) देसावगासिअं (Sk. देशवकाशिकं) or the

law of keeping oneself within a certain limited place, (6) पोषधोपवास keeping of the Poṣo in which a Shrāvaka observes a fast for a day, and remains for all the 24 hours (or sometimes 12) just like a Sādhu (cf. ' समणो इव सावओ हवइ जम्हा ') and that, too, in the vicinity of a Sādhu in an Upā-hraya, (7) अतिथिसंविभाग or the law of giving pure alms to a worthy (सुपात्र) guest like a Sādhu etc.

The first three of the Seven S'iks'āvratas are sometimes called गुणव्रतस, the remaining four being called शिक्षाव्रतस.

St. 65. अन्ने सुदुमवियारे (Sk. अन्यान् सूक्ष्मविचारान्) other minute thoughts. By this the author refers to st. 66 which enumerates various technical terms and expressions about the theory of Karma. व an indeclinable (see notes on st. 34.)

St. 66. This verse alludes in brief to all the six Karmagranthas viz. कर्मविपाक, कर्मस्तव, बन्धस्वामित्व, षडशीति, शतक and सित्तरि and thereby the poet wants to show to the readers that Mayanasundarī was well-versed in the much intricate and difficult theory of Karma propounded in them.

In order to thoroughly understand this verse, the study of the Karmagranthas is in-

dispensable. We shall, however, try to explain them below :

कम्माणं मूलोत्तरपयडीओ (Sk. कर्मणां मूलोत्तरप्र-
कृतयः) The (8) primary and (158) sub-
sidiary divisions of Karma. There are four
ways in which Karma binds the soul and this
is known as the (fourfold) बन्धतत्त्व which is
thus defined :—

“पयइठिइरसपयसा तं चउहा मोअगस्स दिट्ठंता ।

मूलपगइठ्ठ उत्तरपगइ अडवन्नसयमेयं ॥”

(Karmagrantha I. verse. 2.)

Thus प्रकृति is one of the four main divi-
sions of the बन्धतत्त्व and it (i. e. प्रकृति) is
thus defined :—

“ पयइ सहावो वुत्तो ” i. e. Prakriti means ‘ a
natural character or potency.’ As soon as a
soul accumulates Karma, the nature or potency
of that Karma is also decided and this is
Prakriti. In order to understand this nature
or Prakriti, the illustration of a sweet-ball is
very useful. Just as a sweet-ball made up of
dried-ginger (‘ सुंठ ’) removes वायु or wind,
that made up of ‘ Jīru ’ (जीरु) removes humour
(पित्त) and that made up of cough-removing
ingredients removes cough, in the same way
some karma removes i. e. obstructs knowledge,

some obstructs Dars'ana or True Faith, some obstructs Character and so on. Thus at the time of the binding of the karmas with the soul, their different natures or potencies are decided and this is known as 'Prakriti.' Thus here Prakriti means 'natural character or potency.' Prakriti also means 'भेद or division'. In कर्माणं मूलपयडीओ it has got this latter meaning, and hence this phrase means 'the Principal Divisions of Karma' which are 8 in number (cf. मूलपगइठ) viz. (1) ज्ञानावरणीय (2) दर्शनावरणीय (3) मोहनीय (4) अंतराय (5) वेदनीय (6) आयु (7) नाम and (8) गोत्र. Out of these 8 main divisions of Karma, the first four are often called घाति Karmas, because they destroy the spiritual welfare of the soul and the last four are called अघाति as they do not do so. The former four are sometimes also called निकाचित or those which we are bound to experience, and the latter four अनिकाचित or शिथिल Karmas i.e. those which we may, by extraordinary exertions, evade. [The निकाचितकर्म's are also again divided into two sub-divisions viz. (1) अल्पनिकाचित and (2) सुनिकाचित out of which the अल्पनिकाचितकर्म's can be destroyed up to a certain limit, by practising hard and extremely pure inward penance after which they must be experienced.

Contrary is the case in सुनिकाचित. They must first be experienced up to a certain limit and then they can be destroyed by hard and extremely pure inward penance]. The natural character (स्वभाव) of these 8 main divisions of Karma can be understood by 8 illustrations given in verse 38 of the नवतत्त्वप्रकरण as follows:—

‘पडपडिहारऽसिमज्ज-हडचित्तकुलालभंडगारीणं ।

जह षण्णसि भावा, कम्माणऽवि जाण तह भावा ॥”

We shall discuss the same briefly below :—

(I) The Nature of ज्ञानावरणीयकर्म. It is just like a ‘bandage (पट)’ to our eyes (cf. ‘पडुव्व चक्खुस्स तं तयावरणं’). Just as we cannot see anything if our eyes are bandaged, in the same way on account of the bandage of the ज्ञानावरणीयकर्म we cannot see anything by the eye of our knowledge. Thus, in short, ज्ञानावरणीयकर्म becomes a hindrance to a man in acquiring knowledge. (2) The Nature of दर्शनावरणीयकर्म. Just as a king cannot see a man stopped by the door-keeper (प्रतिहार or वेत्रिन् Pk. वित्ति), in the same way the soul cannot see the things and objects of this world in their real nature, being stopped by the covering of दर्शनावरणीयकर्म (3) The Nature of मोहनीयकर्म. This is the most powerful of all Karmas, and it becomes a great hin-

drance in our getting सम्यक्त्व and pure character as well as asceticism. Its effect is just like that of wine (मद्य). Just as a man, who is drunk, becomes intoxicated and is unable to know whether he does a good thing or bad, in the same way a man under the influence of मोहनीयकर्म is unable to discriminate between Dharma and Adharma (religion and irreligion). (4) The Nature of अन्तरायकर्म. It is just like a treasurer (भाण्डागारी). Just as a great donor, such as a king etc. cannot give charity lavishly if his treasurer is a miser (because the latter often dissuades him from doing so by telling him that the kingdom is suffering from this loss and that etc.), in the same way, the soul, which is also of a charitable nature and which is possessed of Virya etc. cannot use them properly, so long as it is under the influence of अन्तरायकर्म. (5) The Nature of वेदनीयकर्म. This Karma creates happiness or misery to the soul. Just as a sword (अस्त्रः) besmeared with honey, when licked by a person gives him taste at first but gives him pain afterwards on account of his tongue being cut or injured by the sword, in the same way under the influence of वेदनीयकर्म, a man experiences momentary happiness, but suffers bitter pain afterwards (cf. the well-known

मधुबिन्दुदृष्टांत in Jainism.) (6) The Nature of आयुर्कर्म. It is compared to a fetter or a shackle (हडि). Just as a man, who is fettered, cannot be set free until the king orders, in the same way, under the influence of आयुर्कर्म the soul cannot be free from existence (गति) until the period upto which it is to stay there is completed. This Karma creates transmigration of the soul. (7) The Nature of नामकर्म. It is compared to a painter (चित्रकार). Just as a painter paints various designs and various kinds of persons, in the same way, through transmigration, the 'jiva' gets various names and existences. (8) The Nature of गोत्रकर्म. It is compared to a potter (कुलाल). Just as a potter makes good as well as bad pots, in the same way this गोत्रकर्म puts a man in a noble or a low family.

These are the 8 main divisions in which Karma is divided, and they themselves are further divided into various sub-divisions which we need not note here. This much for कर्माणां मूलपयडीओ. Now remain कर्माणां उत्तरपयडीओ (Sk. कर्मणां उत्तरप्रकृतयः). Here प्रकृति has got the first meaning of 'natural character or potency.' Hence this phrase means 'the secondary potencies of action,' which are 158 in number (" उत्तरपगइ अडवन्नसयमेयं "),

and which are briefly enumerated in the following verse which occurs verbatim both in the नवतत्त्वप्रकरण (verse. 38), and in Devendrasūri's कर्मग्रन्थ I. (verse 3.) :—

“इह नाणदंसणावरणवेअमोहाउनामगोयाणि ।

विग्धं च पणनवदुअट्ठवीसचउतिसयदुपणविहं ॥”

Thus ज्ञानावरणीयकर्म has got 5 Prakritis viz. (1) मतिज्ञानावरणीय, (2) श्रुतज्ञानावरणीय (3) अवधिज्ञानावरणीय (4) मनःपर्यवज्ञानावरणीय and (5) केवलज्ञानावरणीय. The दर्शनावरणोपकर्म has got 9 Prakritis (cf. कर्मग्रन्थ I. verse 9. line 2. which says: “दंसण चउ पण निहा, वित्तिसमं दंसणावरणं ॥” Thus they are (1) चक्षुदर्शनावरणोपकर्म, (2) अचक्षुदर्शनावरणोपकर्म, (3) अवधिदर्शनावरणोपकर्म, (4) केवलदर्शनावरणोपकर्म, (5) निद्रा, (6) निद्रानिद्रा, (7) प्रचला, (8) प्रचलाप्रचला, (9) थीणद्धि (Sk. स्त्यानगृद्धि i. e. ‘somnambulism or walking-in-sleep,’—see. Hem. VIII. 1. 74. & VIII. 2. 66). The four दर्शनावरणोपकर्म प्रकृतis are explained thus in कर्मग्रन्थ I. verse 10 :—

“चख्खुदिट्ठिअचख्खू-सेसिदिअ ओहि केवलेहिं च ।

दंसणमिह सामन्नं तस्सावरणं तयं चउहा ॥”

and the five निद्राs are explained in verses 11. and 12. line. 1. as follows:—

“सुहपडिबोहा निहा निहानिहा य दुल्लपडिबोहा ।

पयला ठिओवविट्ठस्स पयलापयला उ चंकमओ ॥

दिणचित्तिअत्थकरणी, थीणद्धो अद्धचक्किअद्धबला ।”

The last थीणद्धी is a bit difficult to understand and hence requires to be explained:—स्त्याना संघातीभूता गृद्धिर्दिनचितितार्थसाधनविषयाभिकांक्षा यस्यां सा स्त्यानगृद्धिः । प्राकृतत्वात् थीणद्धी इति निपातः ॥ Thus it is equivalent to Sk. 'स्त्यानगृद्धिः' and means 'somnambulism or walking-in-sleep.' In Shakespeare's drama 'Macbeth' we have got such a scene of somnambulism in which we find lady Macbeth walking in sleep and speaking out murderous deeds which she had committed previously. The वेदनीयकर्म has got 2 प्रकृतis viz. (1) शातावेदनीय and (2) अशातावेदनीय cf. कर्मग्रन्थ I. verse. 12. line 2. and verse 13 line 1:—

“महुलित्तखग्गधारा, -लिहणं व दुहा उवेअणिअं ॥”

“ओसन्नं सुरमणुअ, सायमसायं तु तिरिअनिरएसु ॥”

The मोहनीयकर्म has got two main divisions viz. (1) दर्शनमोहनीय and (2) चारित्रमोहनीय. The first has got three Prakritis and the second has got 25 Prakritis, viz. 16 कषायs and 9 णो-कषायs (णोकषाय is thus explained 'कषायसहचारित्वात्, कषायप्रेरणादपि । कषायपरिणामाच्च, णोकषाये कषायता ॥'). Thus in all the मोहनीयकर्म has got 28 Prakritis. The 3 Prakritis of the दर्शनमोहनीय are (1) सम्यक्त्व मोहनीय, (2) मिश्रमोहनीय and (3) मिथ्यात्व मोहनीय. They are thus explained in the Karmagrantha I. verses 14, 15, 16:—

“दंसणमोहं तिविहं, सम्मं मिच्छं तहेव मिच्छतं ।
 सुद्धं अद्धविसुद्धं अविसुद्धं तं हवइ कमसो ॥
 जिअ अजिअ पुण्णपावा-सवसंवरबंधमुल्लनिज्जरणा ।
 जेणं सहहइ तयं सम्मं खइगाइ बहु भयं ॥
 मीसा न रागदोसो जिणधम्मो अंतमुहु जहा अन्ने ।
 नालियरदीवमणुणो, मिच्छं जिण धम्मविवरीअं ॥”

The 16 कषायs of the चारित्रमोहनीयकर्म are as follows:—There are four main कषायs viz. क्रोध, माण, माया and लोभ and each is अनंतानुबंधी, अप्रत्याखानीय, प्रत्याखानीय and संज्वलन. Thus we get 16 Kasāyas in all. The 9 णोकषायs are:—(1) हास्य, (2) रति, (3) अरति, (4) शोक, (5) भय, (6) जुगुप्सा, (7) स्त्रीवेद, (8) पुरुषवेद, (9) नपुंसकवेद. In Karmagrantha I. verses 17 to 22, the 16 Kasāyas and the 9 णोकषायs are explained as follows:—

“सोलसकसाय नवणोकसाय दुविहं चरित्तमोहणियं ।
 अणअपच्चल्लणा, पच्चल्लणा य संजलणा ॥
 जाजीववरित्तचउमास-पल्लगानिरयतिरिअनरअमरा ।
 सम्माणुसव्वविरइ-अहल्लायचरित्तघायकरा ॥
 जलरेणुपुढविपव्वय—राइसरिसो चउव्विहो कोहो ।
 तिणिसलयाकट्ठिअ-सेलत्थंभोवमो माणो ॥
 मायावलेहिगोमुत्ति-मिढसिगघणवंसिमूलसमा ।
 लोहो हलिइखंजण-कइमकिमिरागसामाणो (सारिच्छा) ॥
 जस्सुद्धा होइ जिअ, हासरइअरइसोगभयकुच्छा ।
 सनिमित्तमन्नहा वा तं इइ हासाइ मोहणियं ॥

पुरिसिन्धि तदुभयं पद्, अहिलासो जव्वसा हवइ सो उ ।
थीनरनपुवेउदओ, फुंफुमतणनगरदाहसमो ॥”

The आयुर्कर्म has got 4 Prakritis viz. (1) देवायु (2) मनुष्यायु (3) तिर्यचायु (4) नरकायु. The नामकर्म has got 103 Prakritis, this being the maximum number. Sometimes, it is said to have 42, 93, or 67 Prakritis also, which are got by dropping certain sub-divisions from the maximum number of 103 Prakritis which are as follows :—

4 गतिs. viz. (1) नरक, (2) तिर्यग्, (3) मनुष्य, (4) देव.

5 जातिs viz. (1) षकेन्द्रिय, (2) वेइन्द्रिय, (3) ते-इन्द्रिय, (4) चउरिन्द्रिय, (5) पंचेन्द्रिय.

5 शरीरs. viz. (1) औदारिक, (2) वैक्रिय, (3) आहारक, (4) तेजस्, (5) कर्मण.

3 शरीरोपांगs. viz. (1) औदारिकोपांग, (2) वैक्रियोपांग, (3) आहारकोपांग.

15 शरीरबन्धनs. viz. (1) औदारिकऔदारिक, (2) औदारिकतेजस्, (3) औदारिककर्मण, (4) औदारिकतेजस्कर्मण, (5) वैक्रियवैक्रिय, (6) वैक्रियतेजस्, (7) वैक्रियकर्मण, (8) वैक्रियतेजस्कर्मण, (9) आहारकआहारक, (10) आहारकतेजस्, (11) आहारककर्मण, (12) आहारकतेजस्कर्मण, (13) तेजस्तेजस्, (14) तेजस्कर्मण, (15) कर्मणकर्मण.

5 शरीरसंघातनः viz. (1) औदारिक, (2) वैक्रिय, (3) आहारक, (4) तैजस, (5) कर्मण.

6 संघयणः or संहननः viz. (1) वज्रऋषभनाराच, (2) ऋषभनाराच, (3) नाराच, (4) अर्धनाराच, (5) की-लिका, (6) छेवट्ट.

6 संस्थानः viz. (1) समचतुरस्र, (2) न्यग्रोध, (3) सादि, (4) वामन, (5) कुम्भ, (6) हुंड.

5 वर्णः viz. (1) कृष्ण, (2) नील, (3) लोहित्य, (4) हारिद्र, (5) श्वेत.

2 गन्धः viz. (1) सुरभि, (2) दुर्गन्ध.

5 रसः viz. (1) तिक्त, (2) कटुक, (3) कषाय, (4) आम्ल, (5) मधुर.

8 स्पर्शः viz. (1) कर्कश, (2) मृदु, (3) गुरु, (4) लघु, (5) शीत, (6) उष्ण, (7) स्निग्ध, (8) रूक्ष.

4 आनुपूर्वीः viz. (1) नरक, (2) तीर्थग, (3) मनुष्य, (4) देव.

2 विहायोगतिः viz. (1) शुभ, (2) अशुभ.

8 प्रत्येकप्रकृतिः viz. (1) पाराघात, (2) उच्छ्वास, (3) आतप, (4) उद्योत, (5) अगुरुलघु, (6) तीर्थकरनाम-कर्म, (7) निर्माण, (8) उपघात.

10 items known as त्रशदशक viz (1) व्रत, (2) वादर, (3) पर्याप्त, (4) प्रत्येक, (5) स्थिर, (6) शुभ, (7) सुभग, (8) सुस्वर, (9) आदेय, (10) यश.

10 items known as स्थावरदशक viz. (1) स्था-वर, (2) सूक्ष्म, (3) अपर्याप्त, (4) साधारण, (5) अस्थिर,

- (6) अशुभ, (7) दुर्भग, (8) दुस्स्वर, (9) अनादेय,
(10) अयश.

Total 103.

Dropping from these 103 Prakritis, the sub-divisions of 10 शरीरबंधनs and retaining only 5 we get 93 नामकर्मप्रकृतिस. Again dropping from the same all the 15 शरीरबंधनs and the 5 संघातनs (taking them to be included in the शरीरs) as well as the 16 sub-divisions of वर्ण, गंध, रस and स्पर्श keeping only these four main divisions, we get (103-36 i. e.) 67 नामकर्मप्रकृतिस. Again dropping from the same all the sub-divisions of what are known as the 14 पिंडप्रकृतिस (because they have further sub-divisions) viz. (1) गति, (2) जाति, (3) शरीर, (4) शरीरोपांग (5) शरीरबंधन (6) शरीरसंघातन, (7) संघयण, (8) संस्थान, (9) वर्ण, (10) गंध, (11) रस, (12) स्पर्श, (13) आनुपूर्वी, (14) विहायोगति, and retaining only these 14, we get 42 नामकर्मप्रकृतिस. But we are to remember that in the number 158 उत्तर-प्रकृतिस (or secondary potencies) of Karma, we take the number 103 as the प्रकृतिस of नामकर्म and not 42, or 93, or 67. (For detailed explanation on all these नामकर्मप्रकृतिस, कर्मग्रन्थ I. should be referred to).

The गोत्रकर्म, like वेदनीय, has got two प्रकृतिस

viz. (1) उच्चगोत्र (2) नीचगोत्र. cf. कर्मग्रन्थ I. verse 52. line 1. which says :—

“ गोत्रं दुहुच्चनीत्रं, कुलाल इव सुघडमुंभलाईअं ॥ ”

The अंतरायकर्म has got 5 प्रकृतis viz. (1) दानांतराय, (2) लाभांतराय, (3) भोगांतराय, (4) उपभोगांतराय, (5) वीर्यांतराय.

They are thus explained in कर्मग्रन्थ I. verse 52. line 2. and verse 53 :—

“ विग्धं दाणे लामे, भोगुवभोगेसु वीरिए अ ॥ ”

“ सिरिहरि असमं एअं. जह पडिकूलेण तेण रायाइ ।
न कुणइ दाणाईअं, एवं विग्धेण जीवो वि ॥ ”

कम्मठिइं (Sk. कर्मस्थिति). Like प्रकृति, स्थिति is also one of the four main divisions of चन्धतत्त्व and it is thus defined: “ ठिई कालावहारणं ”. Hence स्थिति means ‘ a certain fixed time ’. As soon as a karma is accumulated by the soul, the time, for which it will bind the soul, is also decided and this is known as स्थिति. In order to understand this term also, we have, of course, to take the same illustration of a sweet-ball which we took in understanding Prakrii (and later in understanding अगुभाग i.e. रस and प्रदेश also, we shall take the same illustration). Just as some sweet-ball remains fit for eating for a month, some for 15 days and so on, and then it becomes useless, in the same way, some

karma remains with the soul for 70 'Kodāko-disāgaropama' (this number is so great that it cannot be counted by an ordinary man) years, this being the maximum time, some for 40 and so on, and then it is destroyed and this is known as स्थितिबंध. The maximum and the minimum time for which each of the 8 main divisions of Karma binds the soul is thus given in the नवतत्त्वप्रकरण, verses 40 to 42:—

“ नाणे अ दंसणावरणे, वेयणिष चेव अंतराए अ ।
 तीसं कोडाकोडी, अयराणं ठिइ अ उक्कोसा ॥
 सित्तरि कोडाकोडी, मोहणिष वीस नाम गोएसु ।
 तित्तीसं अयराइं, आउट्ठिइबंध उक्कोसा ॥
 बारस मुहुत्त जहन्ना, वेयणिष अट्टनाम गोएसु ।
 सेसागंतमुहुत्तं, एयं बंधट्ठिईमाणं ॥ ”

(for further detailed explanation refer to नवतत्त्वप्रकरण Mehesānā Edition and Karmagrantha I.). कम्मविवागं (Sk. कर्मविपाकं). The good as well as bad effects of Karma which make us happy or miserable respectively. There are four principal inward causes which bring Karma to the soul viz. (1) मिथ्यात्व or False Faith, (2) अविरति or Attachment to worldly things, (3) कषाय or giving vent to anger, pride, deceit and greed, (4) योग or Employing one's mind, body and speech in worldly things.

There are however, many other outward causes, which bring शुभ or अशुभकर्म to our soul and give us happiness or misery accordingly. And this bringing of happiness or misery to our soul by the various causes of karma is known as कर्मविपाक, on which the whole of the Karma-grantha I. is based and it is itself called कर्मविपाक. The various outward causes of the coming of शुभ or अशुभकर्म to the soul given at the end of the Karmagrantha I. are very useful for fully understanding the term 'कर्मविपाक' as well as for the spiritual welfare of the soul. Hence they are quoted verbatim below:—

“ पडिणीअत्तणनिन्हव-उवघायपओस अंतराएणं ।

अच्चासायणयाए, आवरणदुगं जिओ जयइ ॥

गुरुभत्तिखंतिकरुणा - वयजोगकसायविजयदाणजुओ ।

दढधम्माइ अज्जइ, सायमसायं विवज्जयओ ॥

उमग्गदेसणामग्ग - नासणादेवदव्वहरणेहिं ।

दंसणमोहं जिणमुणि—वेइअसंघाइ पडिणीओ ॥

दुविहंपि चरणमोहं, कत्तायहासाइविसयविवसमणो ।

बंधइ निरयाउ महा-रंभपरिग्गहरओ रुहो ॥

तिरिआउ गूढहिअओ, सढो ससल्लो तहा मणुस्साउ ।

पयइइ तणुकसाओ, दाणरुइ मज्झिमणुणो अ ॥

अविरयमाइ सुराउं, बालतवोकामनिज्जरो जयइ ।

सरलो अगारविल्लो, सुहनामं अन्नहा असुहं ॥

गुणपद्मी मयरहिओ, अज्झयणज्झावणारुई निच्छं ।
पकुणइ जिणाइभत्तो, उच्चं नीअं इअरहा उ ॥

जिणपूआविग्घकरो, हिंसाइपरायणो जयइ विग्घ ।
इअ कम्मविवागोयं, लिहिओ देविंदसूरीहिं ॥ ”

As for those desirous of knowing further details on the four principal inward causes, they should study Karmagrantha IV. called षडशीति Mehesānā Edition verses 51 to 58. बंध (Sk.) This is one of the nine most important Tattvas or categories of fundamental truth in Jainism, it being the eighth in chronological order. Soul with Karma is like gold found in earth with clay and other impurities clinging to it. Or, as heat unites with iron and water with milk, so Karma unites with soul. This uniting of the Karma with the soul, due to the causes already discussed above, is known as बंधतत्त्व or बंध and by बंधकर्म is meant the karmas which we are at present accumulating. As we have already said before the बंधतत्त्व is divided into 4 parts; see नवतत्त्वप्रकरण verse. 34 “बंधो चउव्विगण्णो अ । पयइ द्विइ अणुभाग-प्पससमेवहिं नायव्वो ॥ ” Thus they are (1) प्रकृति (2) स्थिति (3) अणुभाग i. e. रस and (4) प्रदेश. Out of these four, the first two प्रकृति and स्थिति we have already explained before; but the last

two viz. अणुभाग and प्रदेश still remain to be explained.

अणुभाग is thus defined: “अणुभागो रसो जेभो” i. e. अणुभाग lit. means रस or taste. As soon as a karma is accumulated by the soul, its good or bad effect, which will give us happiness or misery, is also decided and whether this happiness or misery will be extreme or ordinary or little is also decided and this is known as रस or अणुभागबंध. To take the illustration of the sweet-ball: Just as a sweet-ball may be very sweet or little sweet or very bitter or little bitter or may be made up of much ghee or little ghee, in the same way, the happiness or misery which the good or bad karmas give us respectively may be smaller or greater according to the nature of the karma and this is known as अणुभाग or रसबंध. It is divided into 4 subdivisions viz. (1) एकस्थानिक, (2) द्विस्थानिक, (3) त्रिस्थानिक and (4) चतुःस्थानिक. (For further details see नवतत्त्वप्रकरण Mehesānā Edition page 131). (4) प्रदेश. It is thus defined: “पयसो दलसंचओ.” Hence प्रदेश means ‘a collection or heap of fragments’ of Karma. The number of the fragments of the heap of which each karma is constituted, is not the same. To make it

more clear, let us take the usual illustration of the sweet-ball. Just as a sweet-ball is made up of a quarter of a pound or of half a pound of pounded-wheat, in the same way, the fragments of some karmas are many and those of others are few. This is what is called प्रदेशबंध. Thus the fragments of the heap of आयुकर्म are the fewest of all the karmas. Those of नामकर्म and गोत्रकर्म are equal and more than those of आयुकर्म. Still more than these are those of ज्ञानावरणीय, दर्शनावरणीय and अंतरायकर्म which are also equal. Still more are those of मोहनीयकर्म. And those of the वेदनीय are the greatest in number—(For further details see नवतत्त्वप्रकरण Mehesānā Edition. Page 132). उदयदीरणं संतं [Sk. उदयोदीरणया (णा) सत्ता]. उदय, उदीरणया (णा) and सत्ता are also technical terms in Jainism like प्रकृति, स्थिति, बंध etc. For fear of lengthening the notes, we shall not dwell upon them in details here. Those desirous of studying them carefully and minutely should read the Karmagranthas themselves especially the second and the fourth, which throw a very important and useful light upon these terms and explain them beautifully in the best possible manner. We shall, however, only explain here their general sense in order that the student may have a

rough and brief knowledge of the same. उदय-
The karma which we are actually experiencing
at present is called उदयकर्म or उदय. उदीरणया(णा)
It is thus defined: “अप्राप्तस्य (कर्मणः) प्रापणं उदी-
रणा.” Hence the act of the entering of pre-
mature कर्मस into उदय (or उदयावलिका) by a
sudden change into the अध्यवसायस or लेख्यास
of the soul is known as उदीरणा. Different from
उदय and उदीरणा, there is सत्ता or सत्ताकर्म which
are the karmas which we have already accu-
mulated previously (i. e. in previous life)
due to बंधकर्म. Thus उदय, उदीरणा and सत्ता to-
gether with बंध are the four stages of Karma
in Jainism. Their thorough and exact knowledge
in brief can be had from the following extract
taken from Muni Shree Jivavijaya's commentary
(बालावबोध) on the Karmagranthas:—

“मिथ्यात्वादिभिर्बंधहेतुभिः अंजनचूर्णपूर्णसमुद्गक-
वन्निरंतरं पुद्गलनिचिते लोके कर्मयोग्यवर्गणापुद्गलै-
रात्मनः क्षीरनीरवत् वह्नय यः पिंडवद्वा अन्योन्याऽनुगमा-
ऽमेदात्मकः संबन्धो बन्धः १। तेषां च यथास्वस्थितिबद्धानां
कर्मपुद्गलानां अपवर्त्तनादिकरणविशेषकृते स्वाभाविके वा
स्थित्यपचये (क्षये) सति उदयसमयप्राप्तानां विपाकवेदनं
उदयः २। तेषामेव कर्मपुद्गलानां अकालप्राप्तानां जीवसा-
मर्थ्यविशेषादुदयावलिकायां प्रवेशनं उदीरणा ३। तेषामेव
कर्मपुद्गलानां बंधसंक्रमाभ्यां लब्ध्वात्मलाभानां निर्जरण-
संक्रमणकृतस्वरूपप्रच्युत्यभावे सद्भावः सत्ता ४।” Now

here if we do not differentiate between उद्य and उदीरणा, we shall get only three stages, which are often called the three कालs of कर्म, and which exactly correspond to the three well-known stages of the Vedāntists viz. संचित, क्रियमाण and प्रारब्ध respectively, though there may be some difference in their explanations and other details.

St. 67. संतो (Sk. शान्तः). Tranquil, free from passions; or forbearing. हु, an indeclinable showing wonder; see notes on sts. 18—19.

St. 68. सज्जा. (Sk.) fully equipped, accoutred, possessed.

St. 70. विणओणयाउ (Sk. विनयावनताः). Bent down due to modesty i. e. humble.

St. 71. समस्ता (Sk. समस्या). A riddle, an enigma, a puzzle.

St. 72. “ पुन्निहि लब्भइ षहु. ” This is the first foot of the riddle that the two princesses were asked to solve. गव्वगहिलाए. (Sk. गर्वग्रथिलया) The root ग्रथ् in Sk. means ‘ to be crooked ’. Hence गर्वग्रथिला would mean ‘ crooked with pride i. e. puffed up with pride ’.

St. 73. This stanza is written in the Apabhraṃs'a Dialect, the special feature of which is

that in it the nominative sing. of nouns ending in ओ ends in उ.

St. 74. साहु साहु The repetition shows that she was 'very clever.'

St. 75. जिणवयणरया (Sk. जिनवचनरता). This is a very important and essential quality which a true Jaina must possess. For a real Shrāvaka it is indispensable, so declare the Āgamas : of " जिणाणां धम्मो ," also " तं एव सत्त्वं नीसंकं जं जिणेहि पवेइअं " etc. Thus religion consists in following the Commandments of the Jina, believing them to be perfectly true, keeping no doubts whatsoever. As Madanasundarī was a true Shrāvikā, she is described here, as being endowed with the quality of possessing a true faith in the words of the Jina.

St. 76. Like st. 73 this stanza is also written in the Apabhraṃs'a Dialect. परमपथ Sk. परमपथः) lit. the highest path i. e. Liberation or Moksha.

St. 77. In this stanza we have got an illustration of that figure of speech which is known as अर्थोत्तरन्यास in which 'a general statement is supported by a particular statement or vice versa'. कुदिद्वीण (Sk. कुहलीनां). By this phrase is here meant the मिथ्यादृष्टि or मिथ्यात्वीः i. e. heretics or non-believers.

St. 80 तार (Sk.) Lit. it means 'clear, pre-eminent i.e. exalted, magnanimous.'

Sts. 83, 84 are to be construed together.

St. 85. पवण (Sk. प्रवण) has the sense of 'ready or eager.'

St. 87. अहिबल्ली (Sk.) also called नागबल्ली meaning 'piper betel.' पूग (Sk.) also called कुमुक meaning 'the areca or betel-nut-tree,'

Sts. 89 to 91 are to be construed together किर as well as इर and हिर are indeclinables in Pk. for Sk. किल 'indeed.' See Hem. VIII. 2. 186. which says "किरेर हिर किलार्थे वा."

In sts. 82 and 88 to 97, the poet discusses the question of marriage. According to him, marriage—whether marriage by parents or choice-marriage or any other kind of marriage—is a contract already decided by our actions of former life. A certain wife or husband is already decided in this life for a male or a female respectively according to their actions of former birth. Whatever system of marriage we adopt, we are sure to get that particular bride or bridegroom that is already decided for us and none else. *Thus happiness of marriage does not depend upon any system of marriage, but it depends upon our actions of former birth.* If our

former actions are bad, even choice-marriage will bring us misery and if our actions are good even marriage by parents or any other kind of marriage will bring us happiness. The author, however, gives a better place to marriage by parents which, according to him, cultivates in our hearts the virtue of modesty which many times becomes a cause of happiness in the end as was in the case of Mayanasundarî, whereas choice-marriage on the contrary brings the vices of arrogance and immodesty which often become the cause of misery in the end as was in the case of Surasundarî. Save this reason, he has no system of marriage to advocate. The only thing that he wants to emphasize is that *whatever system of marriage might be, the happiness or otherwise of it does not depend upon any such system, but it depends upon a person's actions of former birth.* This is the view of the author, a Jaina Āchārya, and hence it is the view of Jainism as well, and any believer in the theory of Karma (as propounded in the 6 Karmagranthas) will certainly adopt this view.

St. 92. The second half of this stanza is a सुभाषित. For similar thought cf. “ लिखितमपि ललाटे प्रोज्झितुं को समर्थः । ”

St. 93. This stanza is also a सुभाषित verse.

St. 94. This verse serves, as it were, to be a prophecy on the part of Madanasundarî. She, though married to a leper, becomes happy in the end because she was meritorious, whereas Surasundarî, even though married to a promising prince, becomes miserable in the end because she was devoid of merits.

St. 96. लहु (Sk लघु) has here got the sense of 'at once'.

St. 97. द्वाइया (Sk. द्रव्यादिका) This refers to the well-known four items द्रव्य, क्षेत्र, काल, and भाव. For the idea in the second line cf. कुम्भापुत्त verse 81. line. 2. : "जेणप्पंति सुरा विअ घणाणि कम्माणुसारेण्." "

St. 98. कीस (as well as किण and कम्हा) are used in Pk. for Sk. कथम् meaning 'how', (see Hem. VIII. 3. 68).

St. 99. माणेमि (Sk. मानयामि). The causal of the root मन् is sometimes used, as here, in the sense of 'to experience'.

St. 100. This stanza is one of the few beautiful सुभाषितs in our text.

St. 101. इतो (Sk. आयन् i. e. उदयमागच्छन्) from इ to go; 'which has arisen'. अप्पुन्निआ (Sk.

अल्पपुण्यिका). अल्प meaning 'little' is many times used in Pk. to show negation. Hence अल्पपुण्यिका means 'having little merits i.e. having no merits.' गुण here means 'obligation, good.'

St. 103. In the second half of this stanza, we have got an instance of रूपक or that figure of speech which is known as 'Metaphor' in English, in which the उपमान and the उपमेय on account of their very close resemblance are taken to be identical and described as such; and it is generally recognised by the introduction of words like रूप, एव etc. Thus here king Prajāpāla is taken to be identical to कप्परुक्ख and कयंत and described as such. कयंतो (Sk. कृतान्तो. Yama, the god of death.

St. 104. धणलवमित्तिणो (Sk. धनलवमात्रार्थिनः) those desirous of a paltry sum of money. मुहण्णियं (Sk. मुखप्रियं) honey-mouthed (words).

St. 107. सुंदर (Sk.) beautiful i. e. 'good'. It is used in this sense in the Upā-akadaśā Sūtra also, where the doctrine of Lord Mahāvira is said to be सुंदर or 'good,' and that of Mankhaliputta Gosālo to be मङ्गुली or 'bad'. असुंदरुच्चिय, see notes on णियभावुच्चिय and सिरिपालुब्ध in sts. 21 and 38 respectively.

St. 109. रइवाडिया (Sk. रतिवाटिका). 'A pleasure-

garden'. The commentator renders it as राज-
वाटिका. It appears, that the commentator has
taken the word रह as Standing for राय (राजन्).
The word रह is found as an optional form for
राय in Prakrit. The word रहवाडिया Corresponds to
'रायवाडिया' or 'the royal garden' mentioned in
st. 110.

St. 110 धमधमतो (Sk.) Burning with rage.
This is an onomatopoeic word which is a word
in which 'the sound resembles the sense.'

St. 112. परमत्थं (Sk. परमार्थ-भावार्थ) lit. the
essence i. e. the secret.

St. 113. सशौण्डीरा (Sk. सशौण्डीर्याः) शौण्डीर्य
in Sk. means पराक्रम or valour (from the adj.
शौण्डीर, which means 'elevated, full of valour
etc.'). Hence सशौण्डीर्याः means 'full of valour,
brave'. ककुट्ठ (Sk. कुण्ड) Leprosy—a disease of which
there are 18 varieties for which see notes on
st. 311.

St. 114. उंबरय (Sk. उंबरक) It is a Des'i word
and is one of the 18 varieties of the disease of
Leprosy.

Sts. 115, 116. In these two stanzas we have
got a beautiful instance of व्याजस्तुति or what is
called 'Irony' in English. This figure of speech
expresses the contrary of what is really meant,

there being generally something in the tone or manner to show what is really meant. 'A satire may be disguised in the form of a compliment or a compliment in the form of a satire.' वेसरी (Sk.) has the sense of अश्वत्तरी or 'a mule'. धिनि-धिनिशब्दा (Sk. धिनिधिनिशब्दा). Persons producing 'Dhini, Dhini' sound, cf. the word धमधमतो in St. 110.

St. 116. मण्डलवद् (Sk. मण्डलवन्तः) 'मण्डल' like उंबर or उंबर is a kind of leprosy with red round spots. दद्रुल (Sk. दद्रुमत्). Like उंबर and मण्डल, दद्रु (द्रू) is also a kind of leprosy generally called 'Herpes.' थइआइत्तो (Sk. स्थगिकायत्तो—ताम्बूलधरो). थइअ or थइआ (Sk. स्थगिका) means 'a betel-box,' and आइत्त (Sk. आयत्त) means 'bearing, possessing.' Hence थइआइत्तो means 'the bearer of the betel-box.'

St. 117. पसूइयवाया (Sk. प्रसूतिकवाताः) Those who had got the disease of प्रसूतिकवात i. e. 'the wind produced in the womb during the pangs of travail.' कच्छादग्मेहि (Sk. कच्छुदर्भाभ्याम्). कच्छु (च्छू) means 'Itch or scab'. It is equivalent to Guj. 'पुन्दी'. (N. B. Here उ of कच्छु is changed to आ—any vowel substituted for any other vowel.) दग्म (Sk. दर्भ) It generally means Kus'a grass, but here it means a kind of disease, per-

haps giving pain similar to that given by the piercing of thorns. विडंच्चिअपामासमन्त्रिया (Sk. विचर्चिकापामासमन्त्रिताः) Suffering from पामा which is a skin-disease resembling विचर्चिका i. e. itch or scab. (विचर्चिकाजातीया या पामा तथा समन्त्रिताः)

St. 118 पेडअ (Sk. पेटकः-समूहः). पेटक (also पिटक) means 'a collection, a multitude, a crowd etc.' It also means a basket, a bag, a box. पंजिअ It is a Des'i word meaning 'a gift which a supplicant demands'. The commentator explains it as " मुखमार्गितं दानं. "

St. 122. दुयं (Sk. द्रुतं-शीघ्रं). at once.

St. 125. समत्थि (Sk. समस्ति) from अस् with सम् 'to be.' विअप्पुत्ति (Sk. विकल्पो + इति) cf. णिय-भावुच्चिय, सिरिपालुव्व and अमुंदरुच्चिय in Sts. 21, 38 and 107 respectively.

St. 126. कण्णड (Sk. कर्पट) a cloth, a garment.

St. 128. किर see notes on St. 89.

St. 132. बुल्लावइ causal of बुल्ल (also बोल्ल) a Pk. root in the sense of Sk. कथ् to tell (see Hem. VIII. 4. 2.)

St. 133. हुं is an indeclinable in Pk. used to denote 'question, prevention, disregard, driving and gift.' (see Hem. VIII. 2. 197. which says: " दाव-पूच्छा-निवारणे. ")

St. 137. The second half of this stanza is
a सुभाषित.

St. 138. बोलेमि (Sk. ब्रोड्यामि) 'spoil'.

St. 142. साहंति (Sk. साधयन्ती) 'accomplishing, performing.'

St. 143. सुच्चिअ (Sk. स एव) cf. णियभावुच्चिय, सिरिपालुव्व, असुंदरुच्चिअ, विअण्णुत्ति etc.

St. 144. माउलओ (Sk. मानुलो) Maternal uncle.

St. 145. सत्ताओ (Sk. सत्त्वात्) सत्त्व here means 'courage'. The root चल् in the sense of 'to swerve or deviate' governs the ablative.

St. 148. दिव्वं (Sk. दैवं) Fate.

St. 151. सोहण (Sk. शोभन) Good, auspicious.

St. 153. हुं, हुं. This shows 'disregard' of the king who speaks ironically.

Sts. 155 to 158 are written in the त्रिष्टुप् metre in which a verse has got four 'pāḍās' each पाद or foot consisting of 11 syllables; and they are some of the few difficult stanzas met with at random in the text, and contain the description of the marriage ceremony of Surasundari.

St. 155. पयड (Sk. प्रवृत्त) here means 'fixed'. घट्ट (Sk). A crowd, a multitude.

St. 156. घड may be taken in its usual sense of 'a pitcher.' ओलिज्ज appears to be explained as

‘अन्वित (marked with, possessed of)’ by the commentator. माल is a Des’i word having the sense of मंडप or ‘a pendal’ constructed for a marriage ceremony etc. (see Hem.’s Des’ināmamālā, 6. 146.) कूरः (रं) is a Sk. word meaning ‘food’. धवल lit. means ‘white, beautiful’, hence secondarily it means ‘auspicious’ and then ‘auspicious songs’. the adjective being used as a noun. धवलदिअंत (Sk. धवलददानः) therefore, means ‘singing (lit. giving) auspicious songs’. सुवासिणि (Sk. सुवासिनी.) Here it has got the sense of ‘a young woman whose husband is alive.’ पुरंधि (Sk. पुरंधि-ध्री). an elderly woman whose husband and children are living.

St. 157. मदल (Sk. मर्दल-मृदंग). A kind of drum. चउप्फल (Sk. चतुर्फल i. e. चतुर्गुण) lit. four-fold i. e. ‘many’.

St. 158 हथलेव is a Des’i word in the sense of Sk. हस्तग्रहण or पाणिग्रहण i. e. ‘accepting the hand of the bride’. cf. Guj. ‘हस्तभेदाप’, ‘हाथेवाले’ etc. मंडलविहि (Sk. मंडलविधिः) ‘ The ceremony of going round (the fire three times)’, what is generally known as ‘भगवद्देश’ in Guj.

Sts. 159, 160 are to be construed together.

St. 165. पायं (Sk. प्रायः) has got the sense of ‘most probably (बाहुल्येन)’ here, (and not the usual sense of ‘generally’). कुसंगजणिअं (Sk.

कुसंगजनितं) 'produced i. e. come on account of the bad (i. e. infected) company ' of lepers. This shows that Umbara was not a leper by birth but the disease had come to him on account of his accidental association with the lepers, to whom he had been brought by fate. We shall see later on that this Umbara is none else but King Shripāla, the hero of our story himself.

St. 166. कलुस (Sk. कलुषं) lit. turbid, displeased i. e. ' pale '.

St. 167. दूहवेइ (Sk. दुखापयति) 'gives pain', cf. Guj. ' दुखावयुं, दुखावयुं '.

St. 168. महिलाजम्मं केरिसयं (Sk. महिलाजन्म कीदृशं ?-अशुद्धमेवेति भावः) 'how (foul) is the birth of a woman ?' It is said in Jainism that a soul gets the birth of a woman in this world as a result of infinite heaps, so to say, of sin ('अनन्तपापराशयः'), which it has committed during its transmigrations from one existence to the other. Hence it is said to be very foul and impure here. In spite of this, it should be remembered, however, that women are not looked down upon in Jainism, and perfection and liberation are not denied to them. The Digambaras, however, hold that a woman

cannot go to Moksha. Even though their birth is very foul, and a result of heaps of sins, yet they can shake off all their sinful actions and get emancipation by living the lives of 'satees' like Mayanasundariî, Sāvitri, Sîtā, Damayanti, Chandanbālā, Sulochanā and others who serve as beacon-lights to them. It is a matter of great regret, however, that such 'satees' are very rare, the majority of the woman-world, instead of alleviating the heaps of their evil karmas, living such crooked lives which go on accumulating them, thus 'adding fuel to fire' and preparing a way which certainly leads them to नरक or hell, the abode of endless pain and misery from which they can hardly emerge out again.

St. 169. This is a very beautiful stanza emphasizing the importance of the virtue of chastity in women.

St. 170. निच्छिद्यं (Sk. निश्चितं) for certain.

St. 171. सत्त (Sk. सत्त्व). Stuff i. e. courage. उदयाचल (Sk.) The rising mountain i. e. the mountain Niṣadha. चूलिअं (Sk. चूलिकां-शिखां) Top.

St. 172. तुरंतो (Sk. त्वरमाणः) Swiftly, speedily, quickly, at once. रिसह (Sk. ऋषभ). The First

Tirthankara of the Jainas of the present *avasarpini*, generally known by the name **आदिनाथ**.

St. 173. थोउं (Sk. स्तोतुं) थुण is a Pk. root for Sk. स्तु to praise (see Hem. VIII. 4. 241.) and from that we get the infinitive थोउं or थोचुं.

Sts. 174 to 178 contain a beautiful eulogy or panegyric (स्तुति) of Lord Rṣabha in exquisite words. They are some more difficult stanzas met with in the text.

St. 174 भर (Sk.) has got the sense of 'ex-cess' here; cf. कोपभरेण, and not the usual sense of 'burden' etc. नमिर (Sk. नम्र) lit. 'humble i. e. 'bent down'. This is an instance of what is called स्वरभक्ति often met with in Pk. which is 'the splitting up of two conjunct consonants by means of a vowel (स्वरेण भक्तिः स्वरभक्तिः). उज्जल (Sk. उज्ज्वलः) lit. bright i. e. white. Fame is always conventionally taken by poets to be possessed of a white colour. केवल (Sk.) lit. 'only'; here it has got the sense of संपूर्ण i. e. 'full' as the commentator explains. कित्तिपूर (Sk. कीर्तिपूर) 'flood of fame.' भुवनं is explained by the commentator as "लोकत्रयं" the three worlds. अंतर वेरि (Sk. अंतरवैरी). The internal enemies such as काम, क्रोध, मान, माया and लोभ.

St. 175. सूरुव्व cf. णियभावुच्चिय etc. तमतिमिर

(Sk.) darkness in the form of ignorance. Lit. तम like तिमिर means 'darkness', but here it has got the sense of 'ignorance'. खेयर (Sk. खेचर) lit. those who have got the power of moving in the sky, i. e. the विद्याधर or 'demi-gods'. पायडिय (Sk. प्रकटितः) lit. shown i. e. done.

St. 176. वासवगुरु. वासव means Indra, therefore, वासवगुरु means 'the preceptor of Indra,' which is the same as 'सक्रगुरु' in st. 44. गोयर (Sk. गोचर). It is the short form of गोचरविषय i. e. an object of range, hence secondarily an object of praise. विकास [Sk. विकास (श)] has, as the commentator says, the sense of विस्तार or 'spread' here. कास (Sk. काश or कास) 'A kind of grass used for preparing mats, roofs etc. which is known for its brightness. लीला lit. sport i. e. practising. अवहीला or what is more commonly used as अवहीलना, or हेलना meaning disregard, contempt, despising, disparagement, slighting off.

St. 178. हीला—same as अवहीलना explained above. अकयसाव [Sk. अकृतशापः (आक्रोशः)] 'not imprecated'. भा (Sk.) is equivalent to प्रभा, both meaning 'light'. नाहत्तणु करि (Sk. नाथत्वं कुरु), 'show us your lordship' i. e. show us your favour and do us good.

St. 177. इअ (Sk. इति). The word इति at

the beginning of a sentence is changed to इअ in Pk. तिजयविजयसिरिपालपद्मे (Sk. त्रिजगविजयश्रीपालप्रभा) Here there is a play or pun upon the word 'सिरिपाल', and accordingly, the phrase has got two meanings; (1) The Lord who is the protector of सिरि (Sk. श्री) i. e. 'the goddess of victory' of the three worlds. (2) The Lord of सिरिपाल (Sk. श्रीपाल) i. e. king Shripāla who is victorious in all the three worlds. मयणाहिअ (Sk. मदनाहितः) This phrase also has got two meanings, there being a play upon the the word 'मयण.' (1) The enemy (अहितः) of मयण (Sk. मदन) i. e. the god of love, (2) The benefactor of मयण i. e. Mayanasundari. मणह (Sk. मनसः) 'ह' is the genitive sing. termination in Pk.

St. 179. थुणइ (Sk. स्तौति) see notes on St. 173. जिणकंठा (Sk. जिनकंठात्). The ablative sing. termination is generally dropped optionally in Pk. करठिअफलेण (Sk. करस्थितफलेन). The commentator remarks: "करस्थितबीजपूरकादिफलेन", hence by फल is here meant the बीजपूरकफल i. e. the fruit of the Citron tree or such other fruit. By this fruit is here to be taken not the actual fruit of that tree, (because such actual fruits are never placed in the hands of the idol of the Jina), but a gold or silver fruit having the shape of the बीजपूरक fruit (such fruits being often placed in the hands of the idol of the Jina).

St. 180. सहस्रसि (Sk. सहस्रा+इति) cf. णियभावु-
च्छिय etc. इति is used here for the sake of
metre “पादपूरणे”.

St. 181. फिट्ठिस्सइ (Sk. भ्रशिष्यति). फिट्ठ is a
Pk. root in the sense of Sk. भ्रङ् to be des-
troyed; to perish (see Hem. VIII. 4. 177).
संजोगो (Sk. संयोगः) circumstance.

St. 183. गुरुणो etc. The plural is used for
the singular in order to show respect. परित्त
Sk. परीत-व्याप्त) lit. surrounded by i. e. full of.

Sts. 184 to 228 contain the preaching of
the sage Munichanda, its purport being to
emphasize the greatness of the ‘Navapada’.

St. 184. अनुच्छम् (Sk) lit. not insignificant
i. e. not short, i. e. long.

St. 188. वाय short of अपवाय (Sk. अपवादः)
prattling, abuse, censure etc. cf. “लोकापवादाद्भयं.”

St. 189. सावज्जं (Sk. सावयं) is a technical
term in Jainism meaning ‘sinful’. It connotes any
action which involves ‘hinisā’ of any one of the
6 kinds of living organisms mentioned in Jai-
nism known as the ‘षड्कायजीवः’* as well as any

* They are (1) पृथ्वीकाय or the earth-bodies, (2)
अपकाय or water-bodies (3) तेजकाय or fire-bodies,
(4) वायुकाय or wind-bodies, (5) वनस्पतिकाय
or plants, (6) त्रसकाय or all moving creatures.

other kind of sinful or faulty action whatsoever. तिगिच्छं (Sk. चिकित्सा) see notes on St. 56. It should be noted here in this verse from the words of the sage Munichanda that the Jaina Sādhus are prohibited from engaging themselves into any sinful or faulty (सावद्य) action which includes also the prescription of any kind of medicine or telling any spell, charm or incantation etc., because, they, either directly or indirectly, involve 'himsā' of any one of the 6 kinds of living organisms. Hence those monks who are engaging themselves in doing such things are not true Jaina monks. For a similar idea cf. the 'समिख्वू' Adhyayana (i. e. the fifteenth Adhyayana) of the Uttarādhyayana Sūtra verses 7 to 10 :—

“ छिन्नं सरं भोममंतलिखं सुविणं लखिणं दंडवत्थुविज्जं ।
 'अगवियारं सरस्स विजयं जो विज्जहिं न जीवइ स भिखू ॥
 मंतं मूलं विविहं विज्जचित्तं वमणविरेयणधूमनेत्तसिणाणं ।
 आउरसरणं तिगिच्छियं च तं परिणाय परिव्वष स भिखू ॥
 खत्तियगणउगारायपुत्ता माहणभोइयविविहा य सिप्पिणो ।
 नो तेसिं वयइ सिलोगपूयं तं परिणाय परिव्वष स भिखू ॥
 गिहिणो जे पव्वइएण दिट्ठा अपव्वइएण व संथुया हवेज्जा ।
 तेसिं इहलोइयफलट्ठयाए जो संथवं न करेइ स भिखू ॥”

‘He who does not profess and live on divination from cuts and shreds, from sounds on

the earth or in the sky (which includes astrology), from dreams, from science of telling future etc., from the characteristic marks on the body, from sticks, from properties of buildings and fields, from throbbing, from the meanings of the cries (of birds, animals etc.)—is a true monk.

‘Spells, roots, every kind of medicinal treatment, emetics (i. e. vomiting), purgatives, fumigation, anointing of the eye and bathing, the patient’s lamentation and his consolation,—he who abstains from all these things is a true monk.

‘He, who does not praise or pay attention to the warriors, Ugras, princes, Brāhmanas, Bhogas and artists of all sorts, who abstains from these,—is a true monk.

‘He, who does not, for earthly gain, cultivate familiarity with householders, with whom he became acquainted as a monk, or was in friendly relation before he became a monk,—is a true monk.’

Thus we see that a monk is prohibited from professing all prophetic arts and this is to be specially borne in mind in these days, when certain strolling monks are practising them apparently to insinuate themselves into the graces of

laymen and laywomen. According to the commandments of the Scriptures, such monks would not be called true monks. In the Sûtrakṛtāṅga Sûtra also, a similar view is propounded. Hence true monks, according to the scriptures are never to engage themselves in practising any such prophetic arts.

St. 190. समत्थि. see notes on St. 125. आराहण नवपयाजं. (Sk. नवपदानां आराधना). The worship or propitiation of the Nine Dignities already explained fully in notes on St. 1. Here the poet, through the mouth of the sage Munichanda, introduces the main object of his writing the story of Sirivāla which is to create in our hearts a devotion for the Navapada which as he says, is the root-cause of all our happiness in this world as well as in the next, and which, as he says further, has enabled, enables and will enable many a soul in getting themselves to be emancipated.

St. 191. St. 23 and this stanza are exactly the same word to word, the only difference being in the last word of each. In st. 23, the last word is मुण्येयवं and in this stanza it is परमतत्तं.

St. 192. अवयारो (Sk. अवतारः). The essence.

St. 193. किर see notes on sts 89 to 91. इ see notes on Sts 18, 19. निष्प्रतं (Sk. निष्प्रतं-निःसं-देहम्) undoubtedly.

St. 194. जेगे (Sk. अनेके). In Pk. the अ of अनेके is dropped optionally.

St. 195. The first line of this stanza is verbatim similar to the first line of st. 34. उद्धार (Sk.) The Extracted Rite. The recitation rite of the *Siddhachakra* explained in the following stanzas, has been extracted, as the poet himself says in St. 287, from the Tenth Pūrva called Vidyānuvāda.

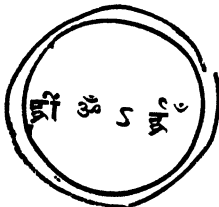
Sts. 196 to 206. These eleven stanzas discuss in brief the ' *Siddhachakra Yantra* ' which has got the shape of a ' *kulas'a* ' or jar. They are somewhat tedious stanzas difficult to understand. Their meaning and explanation are however, roughly discussed below. For a thorough and exact conception of them refer to the glass paint-jewelled photo to be found at Mr. Sārābhāi Nawāb's place which he has got prepared by incurring the heavy expense of Rs. 700. It is of a fairly large size and gives a very vivid and exquisite idea of the उद्धारविधि of the whole of the *Siddhachakra Yantra*.

Some learned Jaina Sādhus who might be well-versed in the *Science of Yantras* if approached and consulted will also throw much light upon its understanding and recitation rite. Some books dealing with the said *Yantra* if available may also be read and consulted.*

St. 196. This stanza gives the description of the 'मूलपीठ' (Sk. मूलपीठ) i. e. the innermost centre or the heart of the Yantra. गयणम् (Sk. गगनं). By this word is designated the letter 'ह' both the words having the same meaning 'sky'. अकलियायंतं (Sk. अकलिकायंतं-अस्य अकाराक्षरस्य कलिका व्याकरणसंज्ञामयी वक्ता 'ऽ' इत्यक्षररूपा तथा आवन्तं-सहितं-आदौ कलिकया युक्तम् । कलिका here has the sense of what we call 'ऽ' अवग्रह in grammar which is put for the letter अ, and आयंतं (Sk. आवन्तं-सहितं) means 'accompanied by, together with'. Thus by the phrase 'गयणमकलियायंतं' is meant that we are first to take the letter ह and then put before it the 'ऽ'. Thus the whole phrase designates 'ऽह'. उद्गाहसरं (Sk. उर्वाधःसरं

* It is heard by the editor that there are some books which explain and give the picture of this *yantra*, but which on account of want of time he has not been able to see.

उर्ध्वाधः सह 'र'कारेण वर्त्तते इतिउर्ध्वाधःसरं।). Now in the symbol 'ऽ ह' that we have already got we are to put 'र' above and below in the letter 'ह' and then we get the symbol 'ऽ ह्र'. सनायबिन्दुकलं (Sk. सनादबिन्दुकलं) 'नाद' means 'a nasal sound represented by a semi-circle or as the commentator says 'अर्द्धचन्द्राकारः' (˘). 'बिन्दुकला means 'the dot over a letter representing the अनुस्वार (·).' Hence the whole phrase 'सनायबिन्दुकलं' means 'together with the अनुनासिक (˘) and अनुस्वार (·)'. Now taking all the three phrases together, we get the symbol 'ऽ ह्र ॐ'. सपणवबीआणाहय (Sk. सप्रणवबीजानाहतं). प्रणव means 'the sacred syllable om (ॐ)'. बीज means 'the mystical letter forming the essential part of the mantra of a deity, viz. ह्रीं'. अनाहन means 'a circle, (कुण्डलाकार '०')'. Now the whole phrase means that we have to write ॐ before ऽ ह्र ॐ, and ह्रीं before ॐ ऽ ह्र ॐ, and then round about the symbol 'ह्रीं ॐ ऽ ह्र ॐ' thus obtained we are to draw two circles. Then the final symbol will be:—



अंतसरं (Sk. अन्यस्वरं) Having (16) vowel

(viz. अ, आ, इ, ई, उ, ऊ, ऋ, ॠ, ए, ऐ, ओ, औ, अं, अः,) at the end. This means that round about (सर्वतः) the final symbol obtained above, we are to put all the (16) vowels. सरह (Sk. स्मरत) remember in the mind i. e. recite or write.

St. 197. This stanza gives us the description of the first वलय having a lotus-like shape with eight petals. अडदलवलय [Sk. अष्टदलवलयः (यं)] A (lotus-like) circle having 8 petals. सपणवमायाइष्ट सुवाहंते (Sk. सप्रणवमायादिकान् स्वाहांतान्) Together with ॐ, द्वीकार (माया) and स्वाहा. माया is a synonym of बीज both meaning द्वी. सिध्दाष्ट (Sk. सिद्धादिकान्) i. e. सिद्ध, आचार्य, उपाध्याय and साधु. दंसणाइष्ट (Sk. दर्शनादीनि) i. e. दर्शन, ज्ञान, चारित्र and तप.

The method of drawing the first वलय described here is roughly as follows:—

First we are to draw a lotus-like circle having 8 petals. Then we are to bow down to the सिद्ध, आचार्य, उपाध्याय and साधु writing the formula 'ॐ द्वी...स्वाहा' in all the 4 directions respectively, putting in the ellipse the name of the four Dignities in the dative case one by one according to their ranks. In the same way we are to bow down to दर्शन, ज्ञान, चारित्र and तप in the four by-directions writing the same formula in the same manner.

St. 198. This stanza gives the description of the second वलय which is to be placed outside round about the first and which has the shape of a regular round circle having 16 petals. साणाहण (Sk. सानाहतान्) having circles round them. वर्गो (Sk. वर्गान्). The (8) letters viz. अ, क, च, ट, त, प, य, श. परमिट्ठि-पढमण (Sk. परमेष्ठि प्रथमपदानि). The first परमेष्ठिपद i. e. we are to write the name of the First Dignity अरिहंत thus :—‘ॐ नमो अरिहंताणं’. eight times.

The description of the second वलय is roughly as follows:— It is of a regular round shape having 16 petals. In the alternate 8 petals out of these, we are to write the 8 letters. अ, क, च, ट, त, प, य, श respectively, and in each of the remaining 8 alternate petals, we are to write the formula ‘ॐ द्वीं नमो अरिहंताणं’.

St. 199. पायाहिणेण (Sk. प्रादक्षिण्येन.) Drawn from the right. लब्धिण (Sk. लब्धिपदानि). The ‘Labdhis or Supernatural Powers.’ The third वलय can roughly be described as follows:—

First we are to draw three circles round about the Yantra got upto now and then we are to draw 8 cone-like petals circumscribed by these circles. Then in the intervening spaces between the 8 petals in each circle we are to

write the लब्धिपदs. In each intervening space in each circle, we are to write two लब्धिपदs. Thus in each circle there will be 16 लब्धिपदs. Therefore, in the three circles taken together there will be 48 लब्धिपदs in all. Thus is completed the description of the third वलय.

St. 200. ते refers to लब्धिपदानि. In Sk. लब्धि-पद is neuter, but in Pk. it is treated as masculine; hence we have got ते (mas.) and not तां (neuter). संमं (Sk. सम्यक्) well.

St. 201. तं i. e. the whole *Yantra* formed upto now. त्रिगुणेणं (Sk. त्रिगुणेन). गुण means रेखा or line, hence त्रिगुण here means the गुण or रेखा circled three (and a half) times. परिहीइ (Sk. परिधौ) on the circumference. पायइ (Sk. पादुकाः) The यौगिक or etymological sense of the word 'पादुका' is 'sandals', but here we are not to take this etymological sense, but its रूढ or conventional meaning which is 'foot-prints'. Cf. Guj. 'पगला'.

St. 202. This stanza enumerates the 8 pairs of foot-prints referred to in the former stanza. गणि (Sk. गणिन्). It is a technical word in Jainism meaning 'a Sādhu standing at the head of a Gana (or a group of monks) i. e. the Head or the Āchārya of the Jaina Church.

गुरु (Sk.) Here it refers to the उपाध्याय who teaches the Āgamas etc. to other monks. परम. This word here refers to the Jaina Sādhus who are the great (परम) 'Gurus' of the world. अदिष्ट (Sk. अदृष्ट i. e. अदृष्टगुरुवः) The 'Gurus' whom we have not come across in our life. अणंतसुगुरुणं (Sk. अनंतसुगुरुणाम्) refers to the infinite number of holy Sādhus that are moving in the whole universe. दुरणंताण गुरुण (Sk. दुरणंतानाम् गुरुणाम्-अनंतानंतगुरुणाम्) This term refers to the innumerable 'Sādhus' that are moving in the universe at present, that were moving in the universe in the past, and that will move in the universe in future.

The method of bowing down to the 8 गुरुपादुकाs or Pagalās as explained in Sts. 201 and 202 is as follows:—

Over the top of the Yantra got upto now, we are to write the letter द्वी and then beginning from the sign '१' representing a long इ of द्वी, we are to draw a रेखा or a curved line circled three and a half times, the letter क्रौ being written at the end of the half-drawn 4th circle of the above mentioned रेखा. Then on the circumference of this रेखा, we are to meditate upon the 8 गुरुपादुकाs, the formula of reciting or wri-

ting them being of the type 'ॐ ह्रीं अर्हत्पादु-
काभ्यो नमः', the remaining गुरुपदs having to be
substituted for अर्हत् turn by turn.

St. 203. रेहादुग (Sk. रेखाद्विक). Round about
the *Yantra* got upto now, we are to draw two रेखाs
(i. e. curved lines) of the shape of semi-circles—
one on the right-hand side, and one on the left-
hand side—which when joined together will
form the shape of a *kalas'a* (or jar). अमिअ-
मंडलं (Sk. अमृतमंडलं). The '*kalas'a*-like circle, ob-
tained as explained above, is here termed as
अमृतमंडल. व see notes on St. 34. जयाइ (Sk.
जयादि). The four शासनदेवीs or दिक्कुमारीs, i. e.
goddesses that guard or preside over the Jaina
Sāsana (or Order). They are (1) जया, (2) विजया,
(3) जयन्ती, (4) अपराजिता, who reside in the four
principal directions of the mountain रुचक. जम्भाइ
(Sk. जम्भादि). This also refers to the group of
other 4 शासनदेवीs or दिक्कुमारीs viz. (1) जम्भा,
(2) षम्भा, (3) मोहा, (4) गन्धा who reside in the
four by-directions of the mountain रुचक. The
description of the अमृतमंडल is as follows:—

Round about the *Yantra* formed upto
now we are to draw two रेखाs or semi-circles—
one on the right hand side and one on the left-
hand side which when joined together

form the shape of a *kalas'a* (or jar). This whole *Yantra* thus obtained is termed अमृतमंडल which, as the author says, is presided over the 4 principal directions viz north, east, south and west, by the four दिक्कुमारीs जया, विजया, जयन्ती and अपराजिता respectively, and over the four by-directions by the other 4 दिक्कुमारीs जम्भा, वम्भा, मोहा and गन्धा respectively.

St. 204. सिरिविमलसामि (Sk. श्री विमलस्वामी). Vimalaswāmi is not the same as Vimalanātha, the thirteenth Tirthankara, but it is the name of a god who presides over the *Siddhachakra*, and who resides in सौधर्मदेवलोक. He is sometimes called Vimaleshwara also. पयाणं (Sk. पदानां) Here it refers to मन्त्रपदs or 'the words of the sacred texts' and not 'feet' as usual. The formula of reciting these मन्त्रपदs is as follows:—

Round about the Amṛtmandala, we are to draw a circle and write on its circumference the मन्त्रपदs of the gods and goddesses presiding over the सिद्धचक्र, the formula of writing them being 'ॐ ह्रीं विमलस्वामिने नमः' etc.

Sts. 205-206. विज्ञादेवि (Sk. विद्यादेवि) The goddess of Learning. The विद्यादेवीs are 16 in number, Rohini being the chief of them. सासनसुर (Sk. शासनसुर) a god presiding over the

Jaina शासन or Order, or शासनदेव as he is generally called. Such शासनदेव are said to be 24 in number, the गोमुखयक्ष being the chief of them. सासणदेवि. (Sk. शासनदेवी). Corresponding to the शासनदेव mentioned above, there are the शासन-देवीs which are also 24 in number, चक्रेश्वरी (Sk. चक्रेश्वरी) being the chief of them. मूलग्रहं (Sk. मूलग्रहं i. e. कलशमूलग्रहं). Having the planets at the base of the whole *kaas'a-like Yantra*. The planets are nine in number and they are mentioned in the following verse:—

“ सूर्यश्चन्द्रो मंगलश्च बुधश्चापि बृहस्पतिः ।

शुक्रः शनैश्चरो राहुः केतुश्चेति ग्रहा नव ॥

कंठणिहिं (Sk. कंठनिधिं) Having the *Nidhis* or Treasures which form the neck of the whole *kulas'a-like Yantra*. The *Nidhis* are also nine in number and are enumerated in the Jaina scriptures thus:—

“ नैसर्ग्यः १ पाण्डुकश्चाथ, २ पिङ्गलः ३ सर्वरत्नकः ४ ।

महार्पणः ५ काल ६ महाकालौ ७ माणव ८ शङ्खका ९ ॥

There is some difference, as will be seen, in this list and the list of the nine ‘nidhis’ of Kubera enumerated in Apte’s Dictionary in the following shloka :—

“ महापद्मश्च पद्मश्च, शङ्खो मकरकच्छपौ ।

मुकुन्दकुन्दनीलाश्च, खर्वश्च निधयो नव ॥ ”

चउपडिहारं (Sk. चतुर्प्रतीहारं). Having the four प्रतीहारs or door-keepers viz. (1) कुमुद, (2) अञ्जन, (3) वामन and (4) पुष्पदन्त. चउवीरं (Sk. चतुर्वीरं). Having the four वीरs or warriors viz. (1) मणिभद्र, (2) पूर्णभद्र, (3) कपिल and (4) पिङ्गल. दिसिवाल (Sk. दिक्पाल). The guardian of the quarter. Corresponding to the 10 quarters, there are 10 guardians of quarters which are mentioned in Jainism as follows:—

(1) Indra, (2) Agni, (3) Yama, (4) Nairuta, (5) Varuna, (6) Vāyu, (7) Kubera, (8) Isāna, (9) Brahmā and (10) Nāga. Sometimes, they are taken to be 8 in number omitting the last two. खित्तवाल (Sk. क्षेत्रपाल) The guardian of the continents.

The further process of the *Yantra* as explained in these two verses is as follows:—

Round about the *Yantra* got upto now we are to draw a circle writing on its circumference the names of the 16 विद्यादेवीs, the formula being of the type, 'ॐ ह्रीं रोहिण्यै नमः' etc. Then round about this circle, we are to draw another circle writing on the left and right of its circumference, the names of the शासनदेवs and शासनदेवीs respectively. Then at the base of the whole 'kalas'a'-like

Yantra, we are to write the names of the 9 planets, the formula being of the type, 'ॐ आदित्याय (सूर्याय) नमः'. Then on the right and left of the neck of the whole '*Kalas'a*'-like *Yantra*, we are to write the names of the *Nine Nidhis*, the formula being of the type, 'ॐ नैसर्गकाय नमः'. Then round the *Yantra* formed upto now, we are to write the names of 'the Four Door-keepers' in the four principal directions and in the four by-directions, the names of 'the Four Warriors.' Then on the circumference of the whole *Yantra* we are to write in order the names of 'the Ten Guardians of the Quarters' in the ten directions respectively, the formula being of the type, 'ॐ इन्द्राय नमः' and then in the four corners just near the names of the guardians of the by-directions, we are to write the names of the क्षेत्रपाल, विमलस्वामी, चक्रेश्वरी and अप्रसिद्धसिद्धचक्राधिष्ठायक respectively, the formula being of the type, 'ॐ क्षेत्रपालाय नमः'. Thus the whole *Yantra* will be completed.

Here in these tedious to understand but lucid verses, the author has shown us his genius by giving us in brief—and 'brevity is the soul of wit'—an exquisite description of the सिद्धचक्रयंत्र which, we must admit, can be done only

by few poets, who have got a mastery over the *science of Yantras* and who are possessed of extra-ordinary power of observation, imagination and expression.

St. 207. विज्ञानुवाय (Sk. विद्यानुवाद). It is the name of the 'Tenth Pūrva' out of the 14 Pūrvas. परमत्थं (Sk. परमार्थ) Essence. सिद्धिओ (Sk. सिद्धयः) The Superhuman Powers or Faculties. These are 8 in number and are enumerated in the following Shloka :—

“ अणिमा लघिमा प्राप्तिः प्राकाम्यं महिमा तथा ।

ईशित्वं च वशित्वं च तथा कामावसायिता ॥ ”

Thus they are (1) Animā ' or the super-human power of being as small as an atom, (2) 'Laghimā' or the supernatural power of assuming excessive lightness at will, (3) 'Prāpti' or the supernatural power of obtaining anything we want, (4) 'Prākāmyam' or Irresistible Will, (5) 'Mahimā' or the supernatural power of increasing size at will, (6) 'Is'itvam' or the supernatural power of getting lordship over the world, (7) 'Vas'itvam' or the supernatural power of bewitching the minds of other persons, and (8) 'Kāmāvasāyitā' or the supernatural power of suppressing our passions and desires.

St. 208. सुकज्ज्ञाण (Sk. शुक्लज्ञान) The White

i.e. **Pure Meditation**. In Jainism there are Four Kinds of Meditation, viz. (1) आर्तध्यान, (2) रौद्रध्यान, (3) धर्मध्यान and (4) शुक्लध्यान, the first two being meditations of a bad nature, and the last two of a good one, the शुक्लध्यान being the best. निज्जरं (Sk. निर्जरा) The Destruction of Karma—one of the Nine Tattvas or Categories of fundamental truth in Jainism, it being the seventh in chronological order. In नवतत्त्वप्रकरण, it is thus defined : “बारसविहं तवो निज्जरा.” The Twelve-fold Penance is ‘Nijjaṇā’. For the Twelve-fold Penance see notes on St. 26.

St. 209. चुज्जं see notes on St. 34.

St. 210. परमपुरिस (Sk. परमपुरुष) lit. the Supreme Being i. e. the Tirthankara.

St. 211. अष्टमहासिद्धिदायकं (Sk. अष्टमहासिद्धिदायकं) The Giver of the Eight Great Siddhis already explained in St. 207.

St. 212. This stanza tells us that before a man can become the propitiator of the *Siddha-chakra*, it is necessary that he should first cultivate in him the virtues of forgiveness, self-control, and freedom from passions.

St. 214. अवायं (Sk. अपायं-कष्टं) Misery, misfortune.

St. 215. For ideas similar to the idea expressed in this verse, cf. the well-known maxims, 'the biter bit,' 'evil to him who evil thinks' etc.

St. 216. तवकर्मविहिपुर्व्वं (Sk. तपःकर्मविधिपूर्व्वम्) Along with penance and (proper) religious rites. Their nature is described by the author in the following four stanzas.

St. 217. आसोअसेअअट्ठमिदिणाओ (Sk. आश्विन श्वेताष्टमीदिवसात्) From the *Ashtami* or the Eighth Day of the bright-half of the month of *Ashwin*. आरंभिऊणमेयस्स (आरंभिऊण+म्+एयस्स) 'म्' is often put between two words in Prākṛit for the sake of metre etc., or sometimes even without any purpose. अट्ठविहपूयपूर्व्वं (Sk. अष्टविधपूजापूर्व्वम्) performing the अष्टविधपूजा or what is commonly known as अष्टप्रकारीपूजा i. e. the Eight-fold Worship. It is so called because in this *pūjā* or worship, eight materials are used. viz. (1) water (*jala*) for Bathing the idol (2) Sandal ointment (*chandana*), (3) flowers (*kusuma*), (4) incense (*dhūpa*), (5) lamp (*dīpa*), (6) rice with unbroken (*akshata*) ends, (7) offering of sweets, and other things generally eight in number (which are presented before an idol and which are technically known as *naivedya*), (8) fruits (*fala*). These eight materials

are enumerated in a Guj. couplet thus: “**હવણ, વિલેપન, કુસુમની, ધૂપ, દીપ, મનોહાર; અખંડ અક્ષત, નૈવેદ્યની, અષ્ટમી ફળસુવિચાર** ” The object of performing this Eight-fold Worship is explained in an another couplet which says : “ **ભાવ-સ્તવને કારણે, દ્રવ્ય-સ્તવ અધિકાર; કારણથી કારજ સધે, તેણે ધુર પૂજા ઉદાર.** ” Thus the object of performing the Eight-fold Material Worship is to enliven in our hearts a feeling for Spiritual Worship consisting of a Pure Mental Condition. Thus water among the eight things indicates that we are to make our soul pure. Sandal ointment indicates that just as it makes things cool and fragrant, in the same way we are to make our soul equanimous and virtuous as well as virtue-loving. Flowers indicate that we are to make our mind and soul as fragrant (i. e. virtuous) and beautiful (i. e. pure) as a flower. Incense indicates that just as fire burns fuel, in the same way by pure meditation, we are to destroy all our karmas. The lamp indicates that just as it destroys darkness and gives light, in the same way by destroying our **જ્ઞાનાવરણીયકર્મ**s, we are to destroy our ignorance and obtain Omniscience. Rice with unbroken ends indicate that by this worship we shall obtain uninterrupted and indestructible bliss (i. e. Moksha). Offering of sweet things etc. (‘naivedya’) indicates that

just as we renounce and present these things before the idol, in the same way, we are to renounce our attachment to worldly things and cultivate *nirveda* or aversion to worldly life. Lastly the fruits indicate that we are to pray to the Lord Jina to give us the fruit of Liberation or Moksha. **आयामे** (generally explained as Sk. **आचामाग्लानि**). The **आयाम** fast or what is more commonly known as **आयंबिल** fast is thus defined : “ **नाइविगिट्ठो उ तवो छम्मासे परिभियं तु आयामं**”; for further explanation see notes on St. 1.

St. 218. **पंचामण** (Sk. **पंचामृतेन**) ‘The Aggregate or collection of Five Sweet Things’ used in worshipping deities. As the commentator says : “**दधिदुग्धघृतजलशर्करास्वरूपेण**” i. e. they are (1) curds, (2) milk, (3) ghee, (4) water and (5) sugar. In Apte’s Dictionary they are enumerated thus : “**दुग्धं च शर्करा चैव घृतं दधि तथा मधु.**” The only difference between the two lists is that in stead of the word **जल** in the first, we have got the word **मधु** in the second, both meaning water. (**मधु** generally means ‘honey’ but it also means ‘water’). **ण्हवणं** (Sk. **स्नपनं**). Bathing the idol. From this we get Guj. **‘नमणु’**. **वित्थरेण** (Sk. **विस्तरेण**) with full particulars and minute

details. After Bathing the *Siddhachakra* with water, it is to be rubbed gently by means of quite pure, clean and bright pieces of muslin, then burning incense is to be waved before it, then it is to be worshipped with sandal ointment mixed with saffron, then what is called 'स्नात्रपूजा' is to be performed, then the Eight-fold or Seventeen-fold or Ninety-nine-fold Worship is to be performed and all such minute particulars that are found to be observed in practical worship of the *Siddhachakra* even to-day are to be observed. आयंविह see notes on आयामे in the preceding stanza.

St. 219. चित्त (Sk. चैत्र) The Chaitra month. अष्टाहियाण नवगेणं (Sk. अष्टाहिकानां नवकेन). By the observance of nine अष्टाहs. 'अष्टाह' is a special term in Jainism meaning 'a collection of eight consecutive religious days' on which the Jainas are expected to abstain from what they call आरंभसंमारंभ i. e. from all sinful actions involving 'himsā' of any creature, great or small. There are such 6 अष्टाहs in a year viz.—one in the month of कार्तिक, one in the month of फाल्गुन, one in the month of आषाढ, these being known at the *Chaturmāsi* (i. e. four-monthly) अष्टाहs, because they come at the interval of every four

months. Besides these, there is one अट्ठ of *Pajusana*, the holiest days of the Jainas; and the two अट्ठs for propitiating the *Navapada* occurring in the month of आषाढ and चैत्र respectively as referred to in sts 217 to 219 of our text. Among these six अट्ठs the last two are held to be ever-lasting (शाश्वती) by the Jainas and special worship is performed of the *Navapada* in the days of these two अट्ठs in order to propitiate it (i. e. the *Navapada* or the *Siddhachakra*). One more special feature to be noted in these two अट्ठs is, as is well-known, that the Jainas —sādhus and sādhwis, shrāvakas, and shrāvikās—all read or hear the ‘ Rāsa ’ or ‘ Charitra ’ of King Shripāla translated in verse or prose in the vernacular and based on our text or similar other books in Sanskrit or Prākṛit dealing with the lives of King Shripāla and his queen Mayanasundarī. The more learned sādhus, however, read and explain before a large audience Ratnas'ekhara's Sirivālahā, in Prakrit i. e. the very text that we are studying, here. From this we can understand the importance of our text which has become a source of enlightenment and devotion to many a religious-minded person. One more point that still remains to be noted is that in the two

अट्ठइ for propitiating the Navapada, we have nine days instead of eight as in all the remaining four अट्ठइ. The reason is that as there are Nine Dignities, the days fixed for propitiating them are also nine—one day being allotted to the propitiation of each Dignity. Otherwise, as a matter of fact, each अट्ठ has got only eight days as the word itself denotes and not nine, but in the 'Navapada-Atthais' nine days are kept as a special case as already explained. एगासीए आयंबिलाण (Sk. आचामास्तानामेकाशीत्या). By (the completion of) 81 *Āyambila* fasts. A person who wants to practise the Vow of the *Āyambila Oli Penance* [or the penance of (observing) a line (i. e. a number) of *Āyambila* fasts.] has to observe consecutively nine *Āyambila Atthais* in every आषाढ and चैत्र months. When a man has completed the practising of such nine *Āyambila Atthais*, his Vow of the *Āyambila Oli Penance* becomes complete. Now in each such *Āyambila Atthai*, he observes nine *Āyambila* fasts. Hence in all the nine *Āyambila Atthais* taken together, he will observe 81 *Āyambila* fasts. Hence it is said in this stanza that the Vow of the *Āyambila Oli Penance* becomes complete by the completion of the observance of nine *Āyambila Atthais* in successive

order and consequently by the completion of the observance of 81 *Āyambila* *fasts*.

St. 220. उज्जमणं (Sk. उद्यापनं) The festival which is performed at the conclusion of a religious ceremony etc., which generally consists in distributing presents etc. to the co-practitioners of a particular religious ceremony. The higher kind of उद्यापन consists in doing such religious festivities as would create a love for the *Jaina Sāsana* in the hearts of all the people who might happen to see them. As regards the उद्यापन after the completion of the *Vow of the Āyambila Oli Penance*, the general practice is to distribute certain articles among the co-practitioners, which would create in their hearts a greater devotion for the *Navapada* as well as for the *Āyambila Penance*.

St. 222. दुष्टकुष्ठखयजरभगंदराईआ महारोगाः (Sk. दुष्टकुष्ठक्षयज्वरभगन्दरादयः महारोगाः) The formidable diseases such as the wicked leprosy, consumption, fever, and fistula (in the anus or pudenda) etc. In the *Āchārāṅga Sūtra* (Adhyāyana VI. Uddes'a 1.) these diseases are said to be 16 in number and are enumerated as follows:—

“ गंडी अदुवा कुट्टि रायंसी अवमारियं ।

काणियं क्षिमियं चैव कुणियं खुज्जियं तहा ॥

उदरि च पास मूयं च स्णोयं च गिलासर्णि ।
 वेवयं पीढसर्णि च सिलिवयं महुमेहणं ॥
 सोलस षते रोगा अक्खाया अणुपुव्वसो ॥ ”

Thus they are (1) scrofula or boils, (2) leprosy, (3) consumption, (4) epilepsy, (5) blindness, (6) stiffness (7) lameness, (8) hunch-backedness, (9) dropsy, (10) dumbness, (11) apoplexy, (12) eating too much and digesting without adding to strength, (13) Tremour, (14) crippleness, (15) elephant-tiases, and (16) Diabetes. These diseases are enumerated in certain other Sūtras as well with only a slight difference.

St. 223. विकलत्तं (Sk. विकलत्वं) This is somewhat a vague word. The commentator explains it as “ कलाहीनत्वं ” i. e. having no art. But it may also mean ‘विकलैन्द्रियत्वं’ i. e. having impaired or defective organs of sense. जुंगियत्तं (Sk. जुङ्गितत्वं-दुषितत्वं). Degradedness, lowness. In Jainism, Initiation (Dikshā) is prohibited to persons having जुंगिय (i. e. degraded) body, family and action, because they are considered unfit for it.

St. 224. दोहगं (Sk. दौर्भाग्यं) misfortune. In the case of a woman this misfortune refers to her not being liked by her husband. विसकन्नत्तं (Sk. विषकन्यात्वं). Becoming a poison-maid. Sexual intercourse with such a woman brings death

to a man who enjoys her. In literature we get several instances of poison-maids who are employed in treacherously bringing about the death of certain kings or enemies. कुरंडरंडत्तं—कुरंड (Sk. कुरंडा) means 'a slut, a whore', and रंड (Sk. रंडा) means 'a widow.' Hence कुरंडरंडत्तं (Sk. कुरंडारंडात्वं) means 'becoming a whore and becoming a widow.' वंझत्तं (Sk. वंघ्यात्वं) barrenness. मयवच्छत्तणं (Sk. मृतवत्सात्वं) becoming 'a woman bearing a dead child.' "

St. 228. वच्छल्लं (Sk. वात्सल्यं) affection. Showing affection to a co-religionist (साधर्मिक) has been regarded in Jainism as one of the most important factors in the life of a Shrāvaka. This affection consists in giving honour and cordial reception to a co-religionist and if he is poor to supply him with food, money, clothes etc. not with pity but with religious devotion and thus make him happy in every way. How happy the Jainas of to-day would be and how flourishing would be the Jaina Religion, if they would keep in their minds this excellent commandment of the Jina !! They should also remember that the affection shown towards a co-religionist or 'Swāmivātsalya' as it is called, has been regarded as one of the five most

important duties which a Shrāvaka is to perform during the most sacred and holiest days of the *Pajusana*. They should also remember, as our author says in verse 230, that the affection which a good Shrāvaka should show to his co-religionist should be such as cannot be shown even by a mother, father or other relations.

St. 229. धणकण is the same as धनधान्य. कण lit. means 'a grain' but here it has the sense of 'corn.' ते here refers to king Shripāla and Mayanasundarī.

St. 239. वच्छलं see notes on St. 228.

St. 231. प्सिद्धपूजाविधिं (Sk. प्रसिद्धपूजाविधि) The well-known rite of worshipping the *Siddhachakra*. The author, by this, refers here to the उद्धारविधि of the *Siddhachakra* which we have already explained before in our notes on Sts. 196 to 206.

St. 233. अष्टपयारं (Sk. अष्टप्रकारं) see notes on St. 217.

St. 234. पच्चक्खाण (Sk. प्रत्याख्यान) It is a technical Jaina word having the sense of 'giving a pledge, or taking a vow.' Lit. it means 'renunciating'.

St. 236. पंचामण see notes on St. 218.

St. 237. ण्वणूसवंमि (Sk. स्नपनोत्सवे). In the *Festival of Bathing* (the *Siddhachakra*). संतीजल (Sk. शांतिजल) ' *The Pacifying Water* ', generally known as *namana* among the laymen. Here it is called *Pacifying Water* because it pacifies or alleviates formidable diseases like leprosy etc., and cures them, and also because it pacifies the mental pain that we experience in this miserable worldly life. Even to-day it is the experience of many that by the sprinkling of this water or *namana* (which we get from the Pk. word *nhavana*) on the body, diseases such as leprosy etc. are cured or alleviated. Hence it is that many of the Jainas have continued this practice of applying the water of *namana* to their bodies especially on the eyes, and chest etc. even upto-day.

St. 238. अच्छरिअं (Sk. आश्चर्य) Wonder (see Hem. VIII. 1. 58).

St. 239. दोसा (Sk. दोषाः) lit. faults; then secondarily it means ' evils '. गह (Sk. ग्रह) a planet; it also means a kind of evil demon. Any of these two meanings can be taken here.

St. 240. खयकुट्टजरभगंदर for these various

diseases see notes on St. 222. भूया (Sk. भूता) has got the sense of रूपा here. विसूइआ (Sk. विसूचिका). The commentator explains it as “ अजीर्ण ” i.e. indigestion. In Apte's Dictionary it is explained as ‘ cholera ’.

St. 241. जलण (Sk. ज्वलन) fire. सावय (Sk. श्वापद) beasts of prey. ईईओ (Sk. ईतयः—उत्पाताः) calamities or distresses of the seasons. The itis are usually said to be 6. viz. (1) excessive rain, (2) drought, (3) locusts, (4) rats, (5) parrots, and (6) foreign invasions. Cf.:—

अतिवृष्टिरनावृष्टिः शलभा मृपकाःशुकाः ।

प्रत्यासन्नाश्च राजानः पडेता ईतयः स्मृताः ॥

(some read for the second line, स्वचक्रं परचक्रं च सप्तैता ईतयः स्मृताः ॥ making the total number seven). मारीड (Sk. मार्यः). मारी (रि) in Sk. means a plague, a pestilence, an epidemic.

St. 242. निंदूण (Sk. निंदुनां). निंदु means ‘ a woman bearing a dead child ’, cf. मयवच्छत्तणं in St. 224. फिड्ढंति (Sk. भ्रश्यन्ति) are destroyed. (see Hem. VIII. 4. 177.) पुट्ट is a Des'i word in the sense of उदर ‘ stomach ’.

St. 244. पेयडं same as पेडयं explained in St. 118. रुआं (Sk. रुजां) disease, pain.

St. 246. This is a सुभाषित verse showing

the greatness of a true preceptor who is possessed of compassion devoid of any motive.

St. 247. जिणधम्मगुरूणं (Sk. जिनधर्मगुरूणाम्) This is to be taken as a द्वन्द्व compound; जिनश्च धर्मश्च गुरुश्च जिनधर्मगुरुवस्तेषाम् । देवे गुरुमि धम्मम्—by these three terms the poet refers to the देवतत्त्व, गुरुतत्त्व and धर्मतत्त्व the three most important Tattavas in Jainism (vide notes on St. 1).

St. 248. चिय see notes on st. 20. माणंति Sk. मानयतः) experience (see notes on St. 99). तत्थ (Sk. तत्र) there i.e. in Ujjaini.

St. 249. जिणहराउ (Sk. जिनगृहात्). This is an instance of what is called व्यत्यय or transposition in grammar. गृह is changed to हर, ग being dropped and thus for जिनगृह we get जिण-हर in Pk. हर is again changed into घर as in घरणीइ in St. 259. इति (Sk. आयान्ती—from इ to go) coming. अर्धवृद्ध (Sk. अर्धवृद्धां) lit. half old i.e. a grown up woman. There are four stages in the life of a woman which are explained in the following shloka.

आषोऽशाब्देबाला त्रिंशता तरुणी मता ।

पंचपंचाशता प्रौढा भवेद्वृद्धा ततः परम् ॥

By अर्धवृद्धा, therefore, it seems, that the poet refers to the the third stage of a प्रौढा or a grown up woman of about 55.

St. 250. रोमंचकंचुईज्जंतो (Sk. रोमाञ्चकंचुकितो) कंचुकित means 'furnished with'. Hence रोमाञ्चकंचुकितो will mean 'furnished with horripilation, i.e. horripilated'. अणब्भा बुद्धि संजाया (Sk. अनभ्रा वृष्टि संजाता) 'The rain has come without the clouds' i.e. an unexpected thing has happened. Just as, if the rain comes without the clouds, it is a thing of wonder, in the same way the prince's meeting his mother, without any expectation or possibility of meeting her, was also a thing of wonder—and hence it was a cause of great joy as well.

Sts. 252, 253, 254 are to be construed together.

St. 254. मुक्ति (Sk. मुक्ति) lit. freedom. Here it has the sense of निर्लेभता or freedom from i.e. aversion to covetousness, it being one of the *Sāṃkhya-dharmas* (for which refer to the notes on St. 64). It is rarely used in this sense, its general sense, as is well-known, being 'Liberation or Moksha.' अवितथ (Sk. अवितथ) वितथ means 'false'; hence अवितथ means 'true'.

St. 255. पत्थाव (Sk. प्रस्ताव) an opportune time.


St. 259. अच्छइ (Sk. आस्ते) अच्छ is a Pk. root in the sense of Sk. आस् to sit, to live, to

be, to exist, to remain, to stay etc. (see Hem. VIII. I. 214). घरणीइ (Sk. गृहिण्या) see notes on St. 249.

St. 260. जुण्हाइ (Sk. ज्योत्स्नया). जुण्हा is a Pk. word meaning ' moonlight '.

St. 261. एसुच्चिअ cf. णियभावुच्चिअ, सिरिपालु-
व्व etc.

St. 263. अंगअग्गमयं (Sk. अंगाऽग्रमयी) consisting of the *Anga pūjā* and *Agra pūjā*. In Jainism worship is said to be mainly of two kinds viz. **द्रव्यपुजा** and **भावपुजा**. Sometimes the first i. e. **द्रव्यपुजा** is sub-divided into two parts *Anga* and *Agra* and then worship is said to be of three kinds (cf. अंगागभावमेया पुआ) viz. *Anga Pūjā*, *Agra Pūjā*, and *Bhāva Pūjā*—and in these three kinds of worship all the other forms of worship such as the Eight-fold, the Seventeen-fold, the Twenty-one-fold, and the Ninty-nine-fold etc. are included. The *Anga Pūjā* or 'Bodily Worship' consists in worshipping the idol of the Jina with water, sandal ointment mixed with saffron, flowers and ornaments etc. This worship has got the power of removing all the विघ्नs (i. e. hindrances) that come in our way. The *Agra Pūjā* or the worship performed in the 'Agra' i.e.

in front of the idol, consists in making a સ્વ-સ્તિક  in front of the idol by means of rice, with unbroken ends, placing upon it fruits etc. also placing before the idol, *naivedya*, and in sounding in front of the idol various musical instruments such as bells, drum, cymbals etc. Waving of incense, holding a lamp, a mirror etc. are also included in this. This worship has got the power of leading us to prosperity, even upto the twelfth *devaloka*. *Bhāva Pūjā* or 'the mental worship' consists in sitting before the Tirthankara in a particular posture and extolling the Tirthankara by means of hymns and songs (સ્તવન, as they are called) containing the eulogies and panegyrics of the virtues of the Tirthankara, with a pure mental condition in order that those virtues may enter our own souls and make us pure and virtuous like the Tirthankaras themselves. The object of this worship is beautifully expressed by the well-known Jaina Muni Padmavijayaji in one of his Guj. hymns where he says: "જિન ઉત્તમ ગુણ ગણતી, ગુણ આવે નિજ અંત" while singing the songs of the excellent virtues of the Jina, the virtues themselves enter our own bodies (i.e. souls)'. Thus *Bhāva* worship, in short, aims at making our souls one with the Tirthankara and leading

us to liberation. In Vichārāmṛtasangraha, worship is divided into three main divisions, from a different point of view as depending upon the thoughts and feelings of the worshipper. viz. (1) सात्त्विकी, (2) राजसी and (3) तामसी. The first consists in extolling the Tirthankara with a pure mental condition and good feelings of the soul, abandoning the body and keeping in mind no other motive except that of obtaining Moksha. The second consists in extolling the Tirthankara with a view to get prosperity and happiness in this world, and with a view to please other people. The third consists in extolling the Tirthankara with a view of overpowering our enemies etc. The last two kinds, no doubt, do fulfil our desired object, but they are not propounded by the Jinas as fit to be put into practice because they make us wander in this miserable worldly life for endless time; but only the सात्त्विकी worship is propounded as fit to be put into practice as it makes our souls pure and leads them to liberation. Over and above the three kinds of worship mentioned above there is propounded a fourth kind of worship known as the प्रतिपत्तिपूजा which consists in obeying fully the commandments of the Jina without carelessness. भावच्चयं (Sk. भावार्चनं). The

Bhāva or mental worship already explained above. उवउत्ता (Sk. उपयुक्ता) with an attentive mind, attentively.

Sts. 264, 265 are to be construed together. चेइयहरंमि (Sk. चैत्यगृहे) see notes on जिणहराउ in St. 249.

Sts 266, 267 are to be construed together. पउणं (Sk. प्रगुणं) has got the sense of 'लग्नं or engrossed in' here.

St. 268. ही is an indeclinable in Pk. used to denote conjecture or guess. निउणं (Sk. निपुणं) here has got the sense of 'carefully.'

St. 270. भवनाडयंमि (Sk. भवनाटके). This is the usual conventional simile used by great poets like Shakespeare and others who compare the world to a stage or drama, in which men and women are the actors and actresses. Cf. the following lines from Shakespeare's 'As you like it' (Act II Sc. vii ll. 138, 139):—

“ All the world's a stage,
And all the men and women merely players ”.

Sts. 271, 272. are to be construed together. असमंजसेन (Sk.) समंजस means 'good'; hence अस-मंजस means 'bad'.

St. 276. चिअवंदणं (Sk. चैत्यवंदनं). It is a technical term in Jainism having the sense of

‘hymn or prayer’ of the Lord Jina. While doing this prayer, one is to stop his body, mind and speech from all other activities, concentrating his attention upon the virtues of the Jina. St. 280. इत्थि (त्थी) [Sk. स्त्री] a woman. (see Hem. VIII. 2. 130.)

St. 282. निसीहिआ (Sk. नैषेधिकी). Like चत्त्य-
चंदन, निसीहिआ is also a technical term in Jainism. It means ‘the act or vow of saying निसीहि i. e. I stop from all sinful actions’. When a Shrāvaka goes to the temple of the Jina, he is to utter the word ‘ निसीहि ’ three times in the following manner : once just before he actually enters the temple which means that he has now renounced all the sinful actions of the world. Then he is to utter the same word a second time when he performs the द्रव्यपुजा or stands before the idol of the Jina for *dars'ana* or sight which means that now he has given up all the actions which he is required to do for the purity, cleanliness etc. of the temple. Lastly he is to utter the word ‘ निसीहि ’ a third time when he sits before the idol for *chaityavandana* which means that now he has given up even performing the material worship, and has abandoned the care even of his body and has completely offered himself at the feet of the

Lord Jina for praying to him to get Liberation Thus the act of uttering the word 'निसीहि' three times in the manner as explained above is called 'निसीहिआ.' साहेमि (Sk. कथयामि) साह is a Pk. root in the sense of Sk. कथ to tell (see Hem. VIII. 4. 225),

St. 285. It should be noted here that Umbara or Umbararāja, as is clear, is none else but King Shripāla the hero of our story himself and the son of King Sinharatha and the queen Kamalaprabhā. From here onwards, we are told his previous story before he came into the company of the multitude of the lepers. The real interest of the story begin from here, and is sustained by the poet up to the end.

St. 286. नरवरो (Sk. नरवरः) lit, the best among men i. e, king.

St. 288. अणाहाइ (Sk. अनाथायाः) when it will be without its protector (lit. lord), i e. after the death of King Sinharatha.

St. 289. सूल (Sk. शूल) Rheumatism. gout. पंचत्तम (Sk. पंचत्वं) Death (lit. being resolved into the five elements viz. sky, wind, light, water, and earth of which the body is supposed to be composed).

St. 292. For the idea in the second line cf.
“ मन्त्रिहिनो भवेद्राजा तस्य राज्यं विनश्यति ”

St. 293. पित्तिज्जओ (Sk. पितृव्यः). Paternal uncle, father's brother. परिगह (explained as Sk. परिकर by the commentator) retinue, attendants.

St. 296. मंतमेओ (Sk. मन्त्रमेदः). A breach of her secret plan of running away. परियर (Sk. परिकर). Retinue, attendants.

St. 297. Here the poet has given us a fine pathetic description of the pitiable condition of a queen when she is in a deserted state—her husband dead, the kingdom usurped by his brother, she a tender queen, to carry her two-years' child on her waist, to wander helplessly and alone in a dark night, walking on foot, and the dawn approaching which would make her recognizable to the soldiers of the enemy—how pitiable is this condition of a queen when compared to her happy life with attendants to take care of her and her child, chariots to move, and having no troubles whatsoever !!

St. 298. विहायंती (Sk. विभान्ती-विभातं कुर्वती-प्रभातरूपा भवन्ती) lit. bringing light, i. e. approaching dawn. वच्चिस्सं (Sk. व्रजिष्यामि) see notes on वच्च in st. 282.

St. 299. फिहाण on the road. ' फिहा ' is

a Des'i word meaning 'road'. (see पादमल-
इमदण्णवो). The Com. explains it as “अपर्या-
लोचनया”.

St. 304. चडिआ (Sk. आरोहा) चड is a Pk.
root in the sense of Sk. आरोह् to mount etc.
(see Hem. VIII. 4. 206.).

St. 305. उब्भड (Sk. उद्धृत) drawn up.

St. 306. रउताणिआ. There is a play upon
this word which has got two meanings, (1) It
is a Des'i word meaning a kind of skin-disease
known as 'pāmā' or scab, (2) or it may be
taken as equivalent to Sk. राजतनया lit. 'a princess,'
hence secondarily 'a queen.' Cf. Com. who says :
“राज्ञीत्यपि शब्दार्थः”. By playing a pun upon
this word, the lepers 'strike at two fruits with
one stone.' They save the queen, and at the
same time they do not speak falsehood. By
the word रउताणिआ they understand in their
hearts that there is 'a queen' in the multitude,
but they wish the soldiers to understand it
not in this sense of a queen but in the sense
of the skin-disease of 'pāmā' prevalent among
them. The soldiers do take the word in the
latter sense which occurs more easily and hence
afraid of being infected with that disease, they
run away from them, and thus the queen and
her son are saved.

St. 307. मे (Sk. इमे) these. इ of इमे is

dropped. संतं (Sk. सत्) ' that which exists, i.e. ' what they have got '.

St. 308. तेहि गबहि (Sk. तैः गतैः) Here the instrumental is used for the locative, which is often the case in Pk. Therefore तैः गतैः will be equivalent to तेषु गतेषु.

St. 309. विहिओ (Sk. विहितः) lit. made i. e. reared up, brought up. उंबर same as उंबरय or उंबरक explained in St. 114.

St. 310. गुणो (Sk. गुणः) has got the sense of ' effect ' here. से (Sk. तस्य) से is often used in Pk. in the sense of the genitive तस्य in Sk. अदन्ना as well as अदृण्ण, अदृण are Des'i words meaning ' perturbed agitated, greatly anxious etc. '

St. 311. समत्थि see notes on Sts. 125 and 189. अष्टारसजाई कुट्टस्स (Sk. अष्टादशजातिकुष्ठस्य). The Eighteen Varieties of Leprosy. They are mentioned by S'īlāṅkasi in his commentary on Āchārāṅga Sūtra as follows:-- (1) अरुणोदुम्बर, (2) निश्वजिह्व, (3) कपाल, (4) काकनाद, (5) पौण्डरीक, (6) दर्दु, (7) कुष्ठ, (8) स्थूलारुक्, (9) महाकुष्ठ, (10) एककुष्ठ, (11) चर्मदल, (11) परिमर्ष, (13) विसर्ष, (14) सिध्म, (15) विचर्चिका, (16) किटिभ, (17) पामा, (18) शतारुक्. Out of these, the first seven are called सप्तमहाकुष्ठानि or ' the seven higher varieties of leprosy, ' and the remaining eleven are known as एकादशभुदकुष्ठानि or ' the eleven minor varieties of leprosy '.

St. 312 **પાડોસિઆણ—પાડોસિઆ** is a De'si word equivalent to Sk. **પ્રાતિવેશ્મિક** 'a neighbour'. **મલાવિણ** (Sk. **મલાપયિત્વા**) **મલ** is a Pk. root for Sk. **મલ** 'to see, to look after, to take care of', and **મલાવિણ** is the causal of that, meaning 'having entrusted.'

St. 313. **પડિલ્લમાણી** (Sk. **પ્રતીક્ષમાણા**) waiting for.

St. 317. **અછછ** (see notes on St. 259) **દોગુંદુગ(ય)** [Sk. **દોગુંદુક**] a kind of very excellent gods. The commentator explains it as “**ત્રાયસ્ત્રિશક.**”

St. 318. **સેરી** It is a Des'i word meaning 'a lane, a pole, a street, a road etc.'

St. 321. **વિનનત્તં** (Sk. **વિનનત્તં**) revealed, told; it also sometimes means 'requested.'

St. 326. **તદ્દા** (Sk. **તદા**). **દુદ્ધર** (Sk. **દુર્ધર**) irresistible, difficult to be opposed.

St. 328. This verse is a **સુમાધિત**. For similar ideas cf. “**કૃતકર્મક્ષયો નાસ્તિ, કલ્પકોટિશતૈરપિ । અવશ્યમેવ ભોક્તવ્યં, કૃતં કર્મ શુભાશુભમ્ ॥**” also “**લિખિતમપિ લલાટે પ્રોઞ્ઞિતું કઃ સમર્થઃ ॥**” etc. **નિચ્છઓ** **ણસો** (Sk. **નિશ્ચયઃ** **ણઃ**) this is but certain. **સમજ્ઞિઅં** (Sk. **સમર્જિતં-ઉપાર્જિતં**) accumulated.

St. 329. This stanza is also a **સુમાધિત**. For parallel ideas cf. the Guj. poet Kalāpi's lines:—

“કર્યું છે મેં કરું છું હું, જુડું એ અભિમાન છે;

પાસા ફેંકે જનો સર્વે, દા દેવો હરિ હાથ છે.”

St. 330. **તત્ત** (Sk. **તત્ત્વ**) here refers to the **નવતત્ત્વ**. **કર્મગ્રન્થ** etc. **બલાબલં** The comparative

strength and weakness. For the idea expressed here of. “ कथवि जीवो बलिओ, कथवि कम्माइं हुति बलियाइं. ” बंध or बंधतत्त्व is already explained in the notes on St. 66. मुख्यं (Sk. मोक्ष) ‘ The principle of the liberation of the soul by the complete destruction of the karmas which have stuck to it. ‘ Like बंध, it is one of the Nine Tatvas of Jainism, it being the last i. e. the ninth in chronological order. According to Jainism, a ‘jīva’ gets Moksha when it destroys all its karmas—good as well as bad, which is done by practising ‘Nirjarā’; and the soul, which has thus destroyed all its karmas completely, becomes a Siddha or Liberated One—the First *Pada* or Dignity in Jainism; and all such souls, who have destroyed all their karmas—good as well as bad—and achieved emancipation are their *Paramātmās* or Gods fit to be worshipped by all those who are desirous of getting emancipation and becoming ‘Siddhas’, thus getting the same *Pada* or Dignity which those High Souls or *Paramātmās* whom they worship, have achieved. This is in brief the Jaina conception of Moksha. If we were to explain it in full, it would cover many big volumes. Hence we shall here rest satisfied only with this brief explanation of Moksha given above. Those desirous of knowing it in full should read the नवतत्त्वप्रकरण and other important books dealing with the topic.

Sta. 331, 332. पत्थर (Sk. प्रस्तर) a stone. चड्डियो (Sk. आरूढः) lit. 'mounted' i. e. came. See notes on St. 304. सहसा (Sk.) accidentally. अचिन्तियो (Sk. अचिन्तितः—अवितर्कितः) unexpectedly.

St. 333. महेण (Sk. महेन) मह means 'a festival, festivity.'

St. 334. साधुवायं (Sk. साधुवादः) a cry of 'well done,' a cry of approbation or praise 'that she was a great *satee*.' The commentator explains: "साधुर्महासतीयमिति वाक्यं प्रादुरभूदित्यर्थः"

Here the two-sided unthoughtful nature of the world is worth noting. As it is said in a Guj. idiom, 'the world is two-coloured (द्वैरंगी दुनिया).' It is such that it flatters the prosperous though going wrong, and kicks the miserable though going right. We have seen in the beginning of our text that the people of Ujjaini flattered Surasundarî and praised the S'aiva Religion because at that time the stars were in her favour; and they scandalized and censured Madana-sundarî even though she took the side of *Truth*, and a blame was put upon the Jaina Religion which she patronized. Now here the same people praise her and the Jaina Religion, because now the stars are in her favour. Hence it is said, 'everybody will make friends with you in prosperity, but none will come to you in adversity'—such is always the nature of the world,

which speaks one thing to-day and quite a different thing the very next day. Hence persons caring for *Truth and Justice* should not be guided by the opinion of the world which is always fickle, and thus swerve from the true path that they have taken; but with courage and strength of the soul, they should go on traversing their path of *Truth and Justice* without caring either for fame or censure, and they will find in the end that the victory will be theirs as was, as we have seen, in the case of Madanasundari, who though slighted off in the beginning by her father and the people of Ujjaini was honoured by them in the end, and the people called her a *great satee*, thus her victory being complete. It should be noted, however, that it is not the praise or censure that counts and makes a man great, but the courage and *soul-power* that he shows.

St. 335. परियर see notes on St. 296. चडिओ lit. mounted, i. e. started for, went to; see notes on Sts. 304, 331 and 332. सुरकुमारुव cf. गियभावुच्चिय, सिरिपालुव etc.

St. 336. चंदसाला (Sk. चन्द्रशाला) a room on the top of a house. गामिलुअ (Sk. ग्रामीणः) a villager, a countryman.

St. 338. विच्छओ (Sk. विच्छयः) pale.

St. 339 बाहय (Sk. बाधते) gives pain.

St. 340. आखंडल it is an epithet of Indra. आखंडयति पर्वतानित्याखंडल. Lit. one who breaks the mountains, hence, Indra, who is often described in the R̥gveda as the breaker of mountains. अघडंतो (Sk. अघटमानो) not worthy, bad. पराभव (Sk.) has got two meanings (1) defeat (2) insult. Here the second meaning is to be taken.

St. 341. खडुक्कय (Sk. आविष्कृतः) lit. manifested, put forth i. e. given place to. The commentator remarks: “ खडुक्कय-सामायिकोऽयंप्रयोगः ” i. e. the use of this phrase is conventional. घरणी or घरिणी (Sk. गृहिणी) a wife, see notes on St. 249.

St. 342. विच्छायं see notes on St. 338. From the paleness of the face of Shripāla, Kamalaprabhā concluded that he was full of anxiety, because as the idiom goes, ‘ the face is the index of the mind. ’

Sts. 344, 345. अहयं (Sk. अहं) I. सुसुर (Sk. श्वशुर) father-in-law. तत्तुच्चिय cf. नियमातुच्चिय etc. दूमिज्जई (Sk. दूयते) दूम is a Pk. root in the sense of Sk. दू to be pained. (See Hem. VIII. 4. 23.). For the idea expressed in these two verses cf. “ उत्तमाः स्वगुणैः ख्याताः मध्यमाश्चपितुर्गुणः । अधमा मातुलैः ख्याताः श्वशुरैश्चाधमाधमाः ॥ ” The poet has nicely introduced this feeling in the heart of his hero in order to prepare a scope for further development of the plot. We shall

see later on that it is due to this one single idea that the hero Shripāla is impelled to undertake so many adventures which make the whole story so very magnanimous and interesting.

St. 346. चउरंगं (Sk. चतुरंगं) consisting of four parts viz. (1) elephants, (2) chariots, (3) cavalry, and (4) infantry. मेलिऊण (Sk. मेलयित्वा) Having gathered together.

St. 347. बल has got the sense of 'an army' here.

St. 348. निव्वुई (Sk. निर्वृत्तिः) happiness, ease.

St. 351. पवज्जंति (Sk. प्रपद्यंते) undertake. For the idea in the second line cf. "साहसे श्रीः प्रतिवसति", 'fortune favours the brave' etc.

St. 352. पडिबंधो (Sk. प्रतिबन्धः) tie, connection.

St. 353. मुकलपओ-मुकल is a Des'ī word having the sense of 'free'. Hence मुकलपओ means 'with legs free' i.e. 'freely'. रहइ-रह is a Des'ī word meaning 'to stay, to remain.'

St. 355. सस्सु (Sk. श्वश्रु) mother-in-law. From this we get Guj. सासु. सुस्सुसण (Sk. शुश्रूषणं) serving; waiting upon.

Sts. 360, 361. दइयं (Sk. दयितां) wife. कर-वाल (Sk.) sword. वारुण (Sk.) वरुणस्य इदं वारुणं. lit. property of Varuna i.e. water. मंडल (Sk.)

lit. a circle, i.e. a drop. मंडिष (Sk. मंडित) decorated. ससिचारपाण (Sk. शशिचारपाणः) The words रवि and शशि are many times seen used in the science of omens in the senses of 'right nostril' and 'left nostril' respectively. Hence, शशिचारपाण here means 'breath moving through the left nostril' (lit. moon's nostril). निम्मलसुप्रवेशे (Sk. निर्मलसुप्रवेशे) this epithet appears to be used as an adjective to समये or मुहूर्ते understood. The conception of the breath passing in succession through the right and the left nostrils, is frequently found in books of astrology. For a similar idea cf. Jinadattasûri's Vivekavilāsa, Chapter I.

St. 362. आगर (Sk. आकर) a mine. पत्तन (also पट्टण) this word is used in the Āchāraṅga Sūtra. I. 8. 6. where it is explained by the commentator S'ilānkaśûri as "जलस्थलमेदभिन्नं नगरं." Hence it means 'a large town either on sea or land.' पञ्चाणुव्व (Sk. पञ्चानन इव) 'like a lion'; for the grammatical form cf. नियभाबुच्चिय etc. परिसरं (Sk.) vicinity-पार्श्वप्रदेशं. निम्भयचित्तो (Sk. निर्भयचित्तः) 'free from fear or danger.' It can be taken both with Siripāla and पञ्चाणण.

Sts. 363, 364 are to be construed together. नन्दनवण (Sk. नन्दनवन) the garden of Indra. सरस The commentator explains it as "रसधृत" i. e.

‘full of honey, blooming’. नेचत्थं (Sk. नेचत्थं) has got the sense of ‘dress’ here, (and not of ‘curtain or provisions etc’).

St. 366. मह (Sk. मम) mine. उत्तरसाहग (Sk. उत्तरसाधक—साहाय्यकारिपुरुषः) a helper. न सिज्जेइ (Sk. न सिध्यते) ‘is not accomplished’ i. e. he does not succeed in accomplishing it and getting his desired object.

St. 368. साहज्ज (Sk. साहाय्य) help.

St. 370. पर (Sk.) lit. the other; secondarily it means ‘an enemy’. It is many times used in this sense. ओसहीओ (Sk. औषध्यौ) medicinal herbs or medicines. तिघाउ (Sk. त्रिधातु) The Three Metals viz. gold, silver and copper. मढि-याउ-मढिअ is a Desī word in the sense of ‘furnished with a cover,’ cf. Guj. ‘भेट्ठु’.

St. 371. गिरिनियंभ (Sk. गिरिनितम्ब) declivity or the downward slope of a mountain. घाउवाइअ (Sk. धातुवादिक) a mineralogist

St. 372. कप्पपमाणेण (Sk. कल्पप्रमाणेन) according to the rules prescribed by you. रससिद्धि (Sk.) accomplishment or production of the (gold-producing) ‘rasa’ or liquid (रसस्य-सुवर्णोत्पदकरसस्य सिद्धिः-निष्पत्तिः).

St. 373. कल्लण (Sk. कल्याण) means ‘gold’ here.

St. 375. निष्पिहो (Sk. निःस्पृहः) indifferent. अलयंत (Sk. अलातः)—लय or ले is a Pk. root in the sense of Sk. ल ‘to take’.

St. 376. भस्म्यच्छ (Sk. क्षुण्ण्यच्छ) the modern Broach.

St. 379. कयाणग (Sk. क्रयाणक) mercantile commodities, merchandise. cf. Gnj. 'क्षरियाणु'. णेग-बणिउत्तेहि (Sk. अनेकवणिक्पुत्रैः). for णेग for अणेग see notes on St. 194

St. 380. पवरो (Sk. प्रवरः) lit. excellent, best, i. e. 'big'. परकुल (Sk.) कुल means 'a shore' and पर 'distant'; hence परकुल means 'a distant shore'. पउण (Sk. प्रवण) intent on, prone to. पउणइ (Sk. प्रगुणयति-सज्जानि करोति) 'gets ready', गुण with प्र means 'to make straight, put in order, arrange, make ready etc. जाणवत्ताइं (Sk. यानपात्राणि-प्रवहणानि) 'ships'.

St. 381. मज्झिमजुंगो (Sk. मध्यमजुङ्गः) a middle-sized boat. (जुङ्गः=boat). कुवअ (Sk. कुपकः) a mast. परिकलिआ (Sk. परिकलिता) furnished with.

St. 382. वड is a Des'i word in the sense of 'big, long, etc.' (see Hem.'s देशीनाममाला. 7. 82.). सफर is an Arabic word in the sense of 'journey'. In Ratnas'ekharsûri'stime (i. e. in the 14th century) the Indian navy was in the hands of the Ārabs and other Mohammadans and hence many such Arabic words had come into vogue. In Sk. we have got the word सफर where it means 'a fish.' But this Sk. word सफर is very old and belongs to the days even befor the well-known Sk. poet Kālidās, and is quite different.

from the same Arabic word having the sense of 'journey,' बेडियाण—बेडिया (as well as बेड, बेडय बेडा, बेडी) are Des'ī words in the sense of 'a boat.' The word बेडा in this sense is very rarely met with in Sk. also. दोण (Sk. द्रोण) a kind of boat. वेगड. It is a Des'ī word meaning 'a boat.'

St. 383. सिल्ल is a Des'ī word meaning 'a kind of boat'. It also means 'a dagger, a weapon. चउपन्ना (Sk. चतुष्पञ्चाशत्) fifty-four. आवत्त (Sk. आवर्त) lit. one that roams, i. e. a (kind of) boat. पंचासा (Sk. पञ्चाशत्) fifty. पणतीसं (Sk. पचत्रिंशत् thirty five. खुरप्प (Sk. क्षुरप्र) a kind of boat. बोद्धित्थ is a Des'ī word meaning 'a boat'.

Sts. 384 to 387 are to be construed together.

384. कयाण same as कयाणग in St. 379. नाखु-इयमाल(लि)म is a Des'ī word meaning 'the captain of a ship' अहिदिठया (Sk. अधिष्ठिता) boarded, embarked on.

St. 385. मरजीवय is a Des'ī word meaning 'a diver'. The commentator explains it thus: "समुद्रजले प्रविश्य ये वस्तु निष्काशयन्ति ते मरजीवका उच्यन्ते." गम्भिल्लय it is a Des'ī word meaning 'a boatman in charge of a certain part of a ship'. खुल्लासय it is a Des'ī word meaning 'rower' cf. Guj. ખલાસી. खेल a Des'ī word meaning a 'mariner.' सुंकाणिय a Des'ī word meaning 'a helmsman' cf. Guj. 'सुधनी'. जालवणी a Des'ī word meaning

'care', of. Guj. 'जालवणी'. कयजालवणीविधिविसेसा (कृतजालवणीविधिविशेषः) 'who were taken special care of'.

St. 386. नाणविह (Sk. नानाविध) various. विह-
त्यहृत्य (Sk. विहस्तहस्त) विहस्त is explained by the
Com. as व्याकुल meaning 'intently engaged
in, busy with'. Hence विहस्तहस्त means
'whose hands were intently engaged in i. e. in
whose hands there were (weapons). पयत्नेण (Sk.
प्रयत्नेन) lit. with effort i. e. carefully, diligently,
assiduously.

St. 387. सिक्करि a Des'i word meaning 'a
kind of ornament decorating a ship'. वरमुड (Sk.
वरमुकुट) excellent crest. सिड (or सड) 'sail', cf.
Guj. 'सड'. The commentator explains thus: "सढो-
ब्रह्मपटमयोपकरणविशेषः वाउदानेति प्रसिद्धः।". दोर is
a Des'i word meaning 'a rope.' सारनंगर a Des'i
word meaning 'a strong anchor'. The commentator
explains it thus: "सारनंगरो-लोहमयः पोतस्तम्भहे-
तूपकरणं।". पक्खर a Des'i word which the commen-
tator explains as "पोतरक्षोपकरणं" a kind of
implement for the protection of the ship. मेरी (Sk.)
a drum.

Sts. 388, 389 are to be construed together.
संबल (Sk. शम्बल) provision for the journey.
संगह (Sk. संग्रह) a large quantity. चडिओ lit. moun-
ted i. e. embarked on, see notes on St. 307. चा-
लावण (Sk. चालापयति) caused to be put on

sail. कञ्जत (Sk. वदित-वाद्यमान) being beaten. तार (Sk.) a loud noise. It also means 'clear, excellent, exalted; see notes on St. 80. निज्जामय (Sk. निर्यामकः) a sailor.

St. 390. कालमुहो [Sk. कालमुखः-कालं (black) मुखं यस्य स कालमुखः] who had his face turned black. उत्तरिय (Sk. उत्तीर्य) having got down सीकोत्तरि it is a Desī word having the sense of 'व्यंतरी' or a female evil spirit.' cf. Guj. 'सीकतरी,'

St. 391. जाणवत्ताइं see notes on St. 390. दत्तीस (Sk. द्वात्रिंशत्) thirty two.

St. 392. भिद्दा or भिद्दण is a Desī word in the sense of 'present,' cf. Guj. 'भेट'.

St. 393. जहिच्छाए (Sk. यदच्छया) according to your desire, as you please.

St. 396 चउहट्ट (Sk. चतुर्हट्ट) a market, a forum. उब्भट्ट see notes on St. 305. अक्खित्तो (Sk. आक्षिप्तः) surrounded.

St. 397. नो (Sk.) not.

St. 398. पंचाणण (Sk. पंचानन) a lion. Here Shripāla compares Dhavala to a beast, and himself to a lion, and says that a beast like Dhavala can be given in oblation and not a lion like himself.

St. 399. गोमाउ (Sk. गोमायु) a jackal. गण a crowd.

St. 400 हयप्पयावं (Sk. हतप्रतापं) lit. whose prowess is crushed i. e. 'defeated'.

सिरिसिरिवालकहाए सुभासिर वयणाइं

(Good Sayings in Sirisirivālakahā)

(From the portion prescribed)

जारिसओ होइ गुरु तारिसओ होइ सीसगुणजोगो ॥

विणयविवेयपसण्णमणु सीलसुनिम्मलदेहु ।

परमप्पहमेलावडउ पुण्णेहि लब्भइ एहू ॥

पायं पुव्वनिबद्धो संबंघो होइ जीवाणं ॥

जं जेण जया जारिसमुवज्जियं होइ कम्म सुहमसुहं ।

तं तारिसं तथा से संपज्जइ दोरियनिबद्धं ॥

भवियव्वया सहावो दव्वाइया सहाइणो वावि ।

पायं पुव्वोवज्जियकम्माणुगया फलं दिंति ।

पुव्वकयं मुकयं चिअ जीवाणं सुखकारणं होइ ।

दुकयं च कयं दुक्खाण कारणं होइ निब्भंतं ॥

न सुरासुरेहिं नो नरवरेहिं नो बुद्धिसमिध्वेहिं ।

कहवि खल्लिज्जइ इंतो सुहासुहो कम्मपरिणामो ॥

को कणयरयणमालं बंधइ कागस्स कंठमि ? ॥

पढमं महिलाजम्मं केरिसयं तंपि होइ जइ लोए ।

सीलविहुणं नूणं ता जाणह कंजिअं कुहिअं ।

सीलं चिअ महिक्खणं बिभूसणं सीलमेव सम्बस्सं ।
सीलं जीवियसरिंसी सीळाउ न सुंदरं किपि ॥

.....साहूणं न कप्पए हु सावज्जं ।
कहिउं किंपि तिगिच्छं, विज्जं मंतं च तंतं च ॥
माअपिअसुअसहोअरपमुहावि कुणंति तं न उवयारं ।
जं निक्कारणकरुणापरो गुरु कुणइ जीवाणं ।
न य तं करेइ माया, नेव पिया नेव बंधुवग्गो अ ।
जं वच्छल्लं साहम्मिआण सुस्सावओ कुणइ ॥
अहो अणग्गमा बुट्ठी संजाया जणणिदंसणओ ॥
एसुच्चिअ जिणधम्मो जायज्जीवं च महसरणं ॥
भवनाडयंमि अहवा ही ही किं किं न संभवइ ? ॥
नो देइ कोइ कस्सवि सुखवं दुक्खं च निच्छओ एसो ।
निअयं चेव समज्जिअमुवभुज्जइ जंतुणा कम्मं ॥
मा वहउ कोइ गव्वं जं किर कज्जं मए कयं होइ ॥
सुरवरकयंपि कज्जं कम्मवसा होइ विवरीअं ॥
तं पत्थरमित्तकए हत्थंमि पसारियंमि सहसत्ति ।
चडिओ अचिंतिओ च्चिय नूनं चिंतामणी एसो ॥
तावच्चिय विसमत्तं जाव न धीरा पवज्जंति ।

Errata

Preface

P. iii line 9 Read Oli for Oil

Introduction

P. 2 line 4 Read Gautamaswami for
Gutamaswami

P. 2 „ 18 „ सम्यग्ज्ञान for म्यग्ज्ञान

P. 2 „ 24 „ governors for governers

P. 5 „ 10 „ following for folwing

P. 7 „ 26 „ *Siddhachakra* for *Siddha-
chara*

P. 12 „ 7 „ liked for iked

Text.

P. 2 line	15	read	विवज्जिउं	For	विवज्जिउ
P. 3 „	11	„	पविस्ते	„	पविते
P. 3 „	18	„	पइवं	„	पइव
P. 4 „	17	„	महासराणि	„	महासराणी
P. 5 „	4	„	घरेघरे	„	घेरघेर
P. 5 „	4	„	सिरीओ	„	सिरिओ
P. 5 „	6	„	पुरीइ	„	पुरीई
P. 5 „	7	„	सक्कगुरु	„	सक्कगुरु
P. 5 „	13	„	रुवसुंदरि	„	रुवसुंदरी
P. 5 „	19	„	ताओ	„	तओ

P. 5	„	20	„	ताओ	„	तओ
P. 6	„	5	„	ताओ	„	तओ
P. 6	„	18	„	दिदी	„	दिट्टि
P. 6	„	19	„	पयाउ	„	पया उ
P. 7	„	15	„	सरुव	„	सरुव
P. 8	„	10	„	कुदिट्ठीणं	„	कुदिट्ठिणं
P. 8	„	18	„	ताडंती	„	ताडं ति
P. 9	„	4	„	कप्परुक्ख	„	कप्परुक्ख
P. 10	„	2	„	कयपसाय	„	कयपसय
P. 10	„	16	„	मज्झ	„	मझ
P. 13	„	6	„	किस्ति	„	कित्ति
P. 13	„	8	„	अरिभूयं	„	अरिभुयं
P. 14	„	1	„	वेसु	„	वेसू
P. 14 line		8	„	साहंती	„	साहंति
P. 14	„	9	„	अंतेअरीड	„	अंतेअरिड
P. 14	„	21	„	जंती	„	जंति
P. 15	„	3	„	इत्तो रभा	„	इत्तो रभा
P. 15	„	12	„	तूरग	„	तुरग
P. 15	„	21	„	निगच्छइ	„	निगच्छइ
P. 16	„	7	„	किं पि	„	कि पि
P. 16	„	8	„	निम्माणं	„	निम्माणं
P. 17	„	6	„	चंदु	„	चंदू
P. 18	„	11	„	दिट्ठिणो	„	दिट्ठिणो
P. 20	„	16	„	सिद्धीओ	„	सिद्धाओ
P. 21	„	14	„	आयंबिलमेव	„	आयंबिलमेव
P. 24	„	10	„	गुरु	„	गुरु
P. 30	„	20	„	अट्टारसजाई	„	अट्टारसजाई

P. 34	„	19	„	जणणि	„	जणणीं
P. 35	„	20	„	गेहाओ	„	गेहाआ
P. 36	„	17	„	निवारिणी	„	निवारिणा
P. 37	„	5	„	काऊण	„	काउणं
P. 37	„	8	„	बंधंति	„	बंधं त
P. 39	„	4	„	गहेयव्वो	„	गहेयव्वे

Translation

P. 1	line.	2	Read heart on the for heart the
P. 2	„	12	„ named for name l
P. 5	„	24	„ you for y e u
P. 6	„	22	„ attachment for attachment
P. 7	„	24	„ Should for sh ould
P. 7	„	26	„ worshipped for worshippd
P. 8	„	24	„ ascetics for acetics
P. 9	„	14	„ beautiful for beautiful
P. 12	„	18	omit the words in the second bracket and read for them the science of characteristic marks of things
P. 14	„	23	Read action for actian
P. 15	„	7	„ accumulated for aecumulated
P. 21	„	15	„ desire for esire
P. 40	„	15	„ directions for directions
P. 45	„	8	„ Should for Should
P. 45	„	16	„ Performing for Perfoiming
P. 50	„	14	„ delight for deli ght

P. 55	„	23	„	daughter for daug t e r
P. 57	„	1	„	through for tnvough
P. 57	„	15	„	Sinful for Sinfull
P. 77	„	9	„	<i>sikottari</i> (a female evil siprit generally known as व्यंतरी for woman
P. 63	„	14	„	her for h e r

Notes

P.	1	line 20	Read Ocean for O c c an
P.	4	„ 5	„ The for The
P.	6	„ 20	„ celibacy for celebacy
P.	11	„ 2	„ मतिज्ञानमेव for मतिज्ञानमेव
P.	20	„ 14	„ neighbour for nighbour
P.	21	„ 16	„ Convinced for Convicted
P.	23	„ 23	„ Hence for Henee
P.	38	„ 2	„ approaching for appoacing
P.	93	„ 27	„ कः for को
P.	101	„ 1	„ account for accout
P.	103	„ 11	„ excess for ex-cess
P.	109	„ 1	„ laywomen for laywemen
P.	111	„ 17	„ accompanied for accompainied
P.	132	„ 4	„ enemies for enēmies
P.	134	„ 17	„ especially for especialy
P.	141	„ 14	„ Conventional for Conventioed
P.	142	„ 20	„ required for ræquired
P.	148	„ 14	„ Second for First

